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By Mary Bacon Mason

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This book continues the development of the material in Book One and also includes a Master Key for the teacher. Years of pedagogic experience have gone into the preparation of this work. The authors, realizing that the study of harmony is absolutely essential for future musicianship, have prepared this volume for the particular use of piano students at an early stage.

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#### The Robyn-Hanks Harmony—Book Three

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This more recent work in the series of practical harmony study for piano pupils takes up the work where the second volume leaves off and it takes the students much further than piano students ordinarily go in the study of harmony. In fact, it leads ambitious pupils to where they are ready to take up four-part writing. Collaborating with Miss Robyn in the preparation of this work was Mr. Howard Hanks, a colleague teaching in the American Conservatory of Music, Chicago.

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### THE ETUDE MUSIC MAGAZINE

1712 Chestnut Street, Philadelphia, Pa.



Once there was a little girl named Betty whose family owned a piano. One rainy day as Betty was idly "playing" the piano with one finger (and getting rather bored with it), a marvelous thing happened. Suddenly, near the right hand end of the keyboard, another keyboard appeared!

Wide-eyed, wondering what in the world would happen next, she pressed a key. Was that violin music? No, but it sounded like it. She tried another key... and another... and found it was like playing piano—except that instead of just short tones there were lovely singing tones.

Then Betty discovered that by touching the "tone controls" she could have lots of other instrumental effects—as of flute, saxophone, cello, trumpet, clarinet, and many more. She tried playing the piano with her left hand and this new

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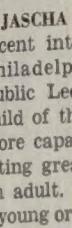
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JASCHA HEIFETZ, in a recent interview in the Philadelphia Evening Public Ledger, said, "A child of three or four is more capable of assimilating great music than an adult. I should start a young or inexperienced child off with Bach, Bach and more Bach. As simple as he is profound, Bach, to my mind, is the A B C of any musical education," Mr. Heifetz remarked. He and his wife have, from the beginning, taken their children to concerts and have given them only the best music through recordings and over the air. They feel that "by dipping them into a bath of good music now, we are providing their growing minds with the best safeguard a child can have—good taste. For the rest of their lives, when anyone says Music to them, they will be bound to think of the composers they know: Bach and Beethoven, Mozart and Haydn, Handel and Gluck."

THE "STARLIGHT" CHAMBER MUSIC Concerts at Meridian Hill Park, Washington, D. C., during July and August, presented the Perle Quartet, the Gordon Quartet, the Trapp Family Singers and the Kohlisch Quartet.

BETTY HUMBY, young English pianist and "Britain's unique ambassador of good will," gave a repeat performance, by popular demand, of the "First Piano-Concerto" by the much neglected 19th Century Irish composer, John Field, on the Columbia Broadcasting System's symphonic program, August 3rd. John Field was born in Dublin in 1782, studied with Clementi, traveled throughout Europe on concert tours and finally settled in Russia where he created the romantic nocturne form which Chopin later perfected. Haydn, Liszt and Schumann admired Field's work tremendously, as did all of Europe and England for many years; but for some time his compositions have not appeared on concert programs, and Miss Humby has undertaken to revive his work.

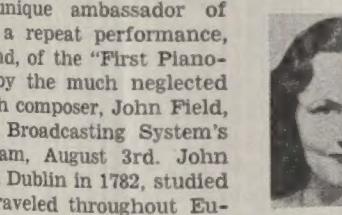
THE GREEN MOUNTAIN FESTIVAL of the Arts, held in late July, at Middlebury, Vermont, featured among its musical events a performance of Mozart's "The Impresario" directed by Otto Luening, a program of ballads directed by Mrs. Ralph Flanders, concerts by the Vermont State Symphony Orchestra, the Gordon String Quartet, the Vermont State Symphony training groups and the Bennington County Musical Association String Ensemble.

KIRSTEN FLAGSTAD, Norwegian dramatic soprano, will not return to the United States next season, according to word received by the NBC Concert Service from Henry Johansen, the singer's husband. She plans to remain in Norway until the close of the war.

THE NATIONAL MUSIC CAMP at Interlochen, Michigan, had an enrollment of over four hundred students this summer. Boys and girls came from forty-one states, Canada and Hawaii, to study and to play and to live Music. The camp's National High School Orchestra broadcast weekly Sunday concerts under the direction of Dr. Joseph E. Maddy, the camp director, who was assisted by several guest conductors, among them: Frederick Stock, Howard Hanson, Guy Fraser Harrison, Paul Whiteman, William D. Revelli and Fabien Sevitzky.

GEORGES ENESCO, Rumanian violinist-composer, whom the German Government denied a passport to this country last year, wrote several months ago to his manager, Arthur Willmore: "My wife is still dreaming of America and of our friends there. I try to forget hard times writing scores as much as I can. It is good for me."

CARL M. ROEDER, for fourteen years on the faculty of the Juilliard School of Music, has been appointed Dean of the National Guild of Piano Teachers.



LUCY MONROE, well-known soprano, was recently appointed director of the new department of patriotic and American music with the Radio Corporation of America. Her new duties will take her on a tour of the United States as a part of the RCA campaign for music in defense. She will, however, continue her weekly broadcast on "Manhattan-Merry-Go-Round" as well as her concert work.

SIR HENRY WOOD is conducting the Promenade concerts in London, England, for his forty-seventh season; and, according to the New York Times, Mr. Basil Cameron has recently been appointed his assistant since "wartime difficulties have added to the responsibilities of organization."

MADAME AURELIA ARIMONDI, well-known opera singer and widow of Vittorio Arimondi, famous Italian basso, died on July 29th at the Cook County Hospital in Chicago. She was seventy-five years of age, had studied under the famous composer, Giuseppe Verdi, and sang the rôle of Meg in the première of his opera, "Falstaff," almost fifty years ago.

PAUL WITTGENSTEIN, the one-armed pianist, will play Benjamin Britten's new concerto, "Divisions on a Theme," with the Philadelphia Orchestra, under Eugene Ormandy, in November.

THE MEXICAN OPERA COMPANY, under the direction of Franz Steiner, formerly director of the Vienna State Opera, had a most successful first season during the summer. The entire cast, with the exception of one singer, was native Mexican and trained at the National Conservatory. The young soprano, Irma Gonzalez, sang the leading rôle in "The Magic Flute" and "The Bartered Bride" and won ovations with both performances. Carl Alwin of the Chicago Civic Opera conducted the orchestra, and Wilhelm von Wyrmel of the Metropolitan, Curtis Institute, the Philadelphia, San Francisco, and Chicago Opera Companies, acted as stage director.



BRUNA CASTAGNA, the Metropolitan contralto, spent a part of the summer in South America, where she sang Leonora in Donizetti's "La Favorita" at the Teatro Colon and fulfilled numerous other engagements at the Teatro Municipale in Rio de Janeiro.

JEROME KERN'S symphonic version of "Show Boat" will be given its première by the Cleveland Symphony Orchestra under the direction of Artur Rodzinski who asked Mr. Kern to compose this new version of his musical play. Dr. Rodzinski has always admired Mr. Kern's score and has already been quoted as saying: "It is already a classic. It is beautiful music, and American music, and I delight in it. I do not see why, when it is considered appropriate to play waltzes, by Johann Strauss at symphony concerts, the waltzes and other dance melodies, and the songs, such as 'Ol' Man River, from 'Show Boat,' should not figure in an authoritative orchestral version of our symphonic programs. . . ."

THE PALESTINE SYMPHONY ORCHESTRA, founded by Bronislaw Hubermann in 1936, has given over five hundred concerts, over two hundred of which have been given since the war started.

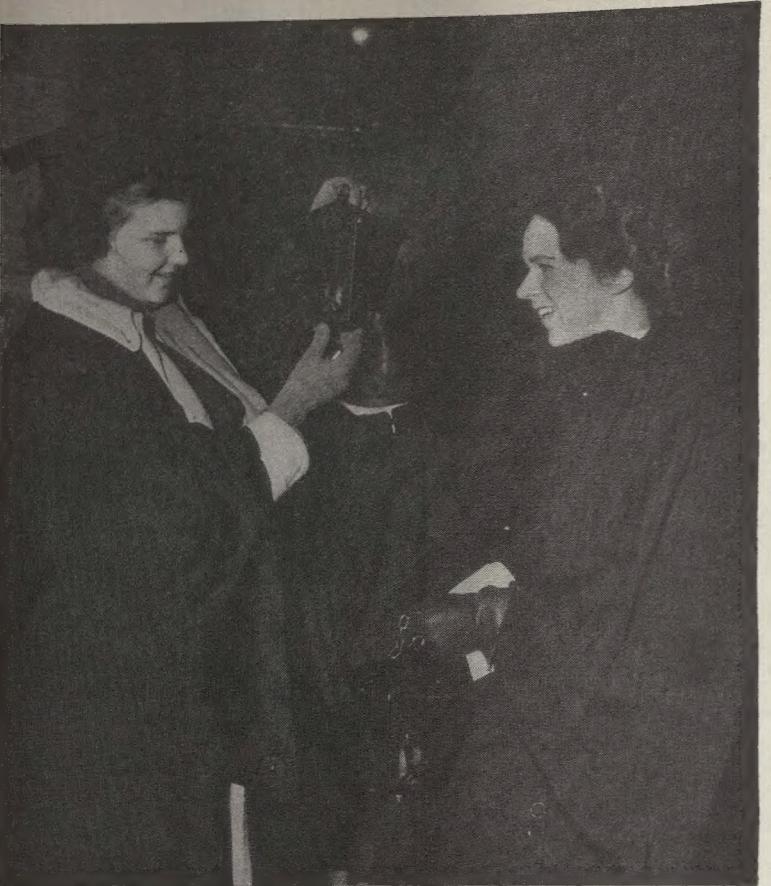
RUSSELL BENNETT'S "Symphony in D for the Dodgers" was presented by the New York Philharmonic-Symphony Orchestra at Lewisohn Stadium during the summer, with a baseball announcer as the unique soloist. Red Barber, the announcer for the Dodgers over WOR, appeared in the final movement, "The Giants Come to Town," describing in exciting fashion a ninth-inning rally.



IGOR STRAVINSKY and Sir Thomas Beecham were featured as guest conductors with the Symphony Orchestra of Mexico, in Mexico City, in the past summer. Stravinsky conducted a program of his own works, including the "Capriccio" for piano and orchestra, with Salvador Ochoa as soloist.

PAUL WITTGENSTEIN, the one-armed pianist, will play Benjamin Britten's new concerto, "Divisions on a Theme," with the Philadelphia Orchestra, under Eugene Ormandy, in November.

(Continued on Page 651)



The Lantern Ceremony at Bryn Mawr College

MUSIC PLAYS A LEADING PART on the campus of Bryn Mawr College, at Bryn Mawr, Pennsylvania. And yet, when the institution was established in 1885—through a fund left by Dr. Joseph Wright Taylor for the foundation and maintenance of an institution of higher education for women (an innovation in those days)—music was deliberately omitted from the college courses of study. The founder and trustees of the college were Friends, or Quakers, and in those early years both groups frowned upon music as a light-minded frivolity; and as such they condemned it. Thus years passed, with no apparent change in their attitude concerning music at Bryn Mawr. And then, just as the century was turning, a certain dissatisfaction ruffled the serenity of the campus.

Changes were taking place throughout the country; disconcerting as the college officials found it, music was coming to the fore, and appreciation of its worth was deepening on every side. Daughters naturally attended concerts, rushed home to ask questions about symphonic poems and leit-motifs, found Bryn Mawr alumnae mothers completely at a loss for answers; sisters heard brothers and friends enthuse over college glee and glee club activities, and felt quite behind the times. Even officials of the college found Browning and Spencer disturbing in such passages as: "There is no truer truth obtainable by Man than comes of Music" and "Music must rank as the highest of the fine arts—as the one which, more than any other, ministers to human welfare." Where heretofore there had been certainty in Bryn Mawr minds, there now arose grave doubt.

Perhaps it would be wise, the college administrators decided after much serious discussion, to allow the use of music in college exercises and to permit the formation of some musical organi-

## Music at Bryn Mawr

By Blanche Lemmon

zations—say a college choir and a few musical clubs of one sort and another. Why insist upon too strict prohibition? It might be well to grant the students the privilege of—er—amusing themselves with music, so long as it did not interfere with their studies. Music had no place in the curriculum, of course; educators who advocated that were simply misled by enthusiasm for its pleasing sound. But to quell uneasiness by allowing music to enter into extra-curricular activities might be a good idea, and its inclusion in this fashion could in no way jeopardize the standards of the institution.

As a result of this decision, Bryn Mawr students seized upon music as if it were a golden thread and wove it into their college activities from the fall of freshman year to the close of senior days. Throughout the years, they accompanied ceremony and occasion with song and dance, inaugurating musical rituals that are followed to this day. Before long it was inconceivable that undergraduate life could begin without Lantern Night or close without Senior Singing, or that interim activities could be complete without the majesty or the gayety that music so swiftly evokes.

Lantern Night, which has no counterpart elsewhere, is still held early in October and marks the entrance of the freshman into the life of the college. The cloister of the library is its setting, and the freshmen enter its darkness in caps and gowns and arrange themselves in the form of a horseshoe. Then the sophomores enter, bearing lighted lanterns in the freshman class colors, and singing their traditional lantern hymn, *Pallas Athene*. Each lantern holds a greeting or good wish, an invitation to tea a few days later, and the name of the girl who carries it. Forming a horseshoe within the one the freshmen have already made, the sophomores turn at the conclusion of their song and give the lanterns to the waiting freshmen. The latter accept them and respond with their anthem, *Sophias Philai*, filing out through the cloister garden as they sing. The formality of this induction is then followed by informal parties held in the residence halls, and at these the chief pastime is identifying "lantern girls" and getting acquainted.

At the other end of Bryn Mawr undergraduate life occurs the most moving of all the traditional ceremonies at the college—Senior Singing, the symbolic rite in which seniors relinquish the seats at the top of the steps of Taylor Hall to the girls

who will succeed them. Below their top-ranking position as the ceremony starts, the lower classes assemble on the steps with lighted class lanterns; then favorite songs are sung, concluding with a farewell song from each class. Finally, as it must to all seniors, comes the time for them to yield their places to others and—as a symbol of the change—they rise and cross to the library, singing together for the last time the familiar measures of their class song. The lower classes move up to the positions they will assume next year for "step singing," and when juniors are seated on the highest step they lead all classes and alumnae in the audience in the singing of *Thou Gracious Inspiration*. It is the college hymn, dear to every Bryn Mawr student, and the significant ceremony's closing number.

For almost as many years as these ceremonies have been observed, the bright green lawns and the sunshine and the soft air of spring have called for the campus celebration of May Day. And once in four years May Day becomes Big May Day, an occasion when the campus is transformed for two days into an Elizabethan scene replete with courtiers, fools, masquers—and Elizabeth herself. For the pageantry of this, Bryn Mawr's most famous festival, each undergraduate has a chance to display her talents by acting, singing, tumbling, dancing, designing scenery, costumes, and working in the library on the complete documentation of costumes, wagons, furniture and all of the properties needed for the reproduction of sixteenth century life. It means a lot of work, a lot of fun, and a lot of music—for who could become saturated with memorabilia of this period without running into music?

Shakespeare's many references to it; Byrd, Morley, Gibbons and other noted composers in the Queen's court. The birth of opera and oratory in this century. If there had been no other reason for students to demand music in the curriculum, the research for Big May Day alone would have furnished sufficient cause to complain about this lack in a Bryn Mawr education, would have led them to do what they did: request that it be added to the courses of study. Minds at Bryn Mawr had been trained to think and to reason, and you could not reason without coming to the conclusion that knowledge of the arts and sciences was incomplete without knowledge of music. Music's literature, its history were intricately entangled with the other subjects in college curricula. Set forth on any cultural journey and inevitably you seemed to meet music.

After reading this list, the world did not seem so black to him. "But," he exclaimed, "this is September tenth, and I have only three pupils. I don't think that children are taking piano lessons any more. I think that the teaching profession, as far as the piano is concerned, is done."

When told that many active teachers had more pupils than they could accommodate; when told that the sales of pianos for the last twelve months had gone up twenty percent; when told that musical interest, thanks to public schools, radio and talking machines had raised music teaching opportunities to amazing new heights, he thought a

## Putting Assets to Work

moment and then asked gravely, in complete bewilderment:

"Well then, what's the matter with me?"

That was precisely the inquiry we wanted him to make, as it gave us an opportunity to tell him what we thought his difficulty was.

"In the first place," we said, "no man in your state of mind could possibly succeed in any kind of a profession. You have gone on staring at the ghost of failure so long that it has become your twin brother. You are actually afraid of yourself. Before you can do anything at all, you must take a more confident, more hopeful outlook on life as a whole. In your present state you repel all possible success, just as the negative pole of a magnet repels particles of steel that the positive pole draws to it. You can make this change in the twinkling of an eye if your *will* is strong enough to keep you constant in this purpose. Charles Kingsley, one of England's wisest writers, said: 'The men whom I have seen succeed have always been cheerful and hopeful, who went about their business with a smile on their faces, and took the changes and chances of this mortal life like men.'

"A hopeful, confident outlook, however, is only the first step. You must also destroy a lot of old-fashioned ideas that you have been holding over from the days when you first began to teach. You must adjust yourself to the hour and week and month and year in which you are living. Thousands of people fail because they deserve to fail. In these days, one cannot sell busses and high wheel bicycles except in the Hollywood studios. See to it that you make a study of the most practical modern teaching materials used by teachers who have large classes of pupils. In doing this, keep free from the fancy nonsense that does not have the backing of the best teachers and the established music publishers.

"In addition to this, you must give special attention to your dress, your personal approach, your studio surroundings. Anything that suggests not merely old-fashioned daintiness, but a tendency to live in the past rather than in the future, must be ripped out. Your patrons are not interested in your illustrious past. They are concerned in the selfish interests of their own success or the success of their children in the future. Therefore, everything you do should be

(Continued on Page 644)



Plenty of pupils everywhere

## Music and Culture

THE "VICTORY" CAMPAIGN on the European continent—in which it is believed that no less than one hundred million Austrians, Czechoslovaks, Poles, Danes, Norwegians, Hollanders, Belgians, French, Yugo-Slovaks, Greeks and also Germans opposed to Nazism are now enlisted—is seemingly one of the most curious of all the manifestations of destiny. It is also astonishing that the "V" campaign has become associated with one of the best known musical themes written by a German master of Dutch ancestry, who was the first of the great musicians to proclaim his democracy to the world, Ludwig van Beethoven.

After long residence and wide travel in Germany, the writer is convinced that it is highly erroneous to make the generalization that the German people as a whole are a brutal, cruel, bloodthirsty race. We in America, who have lived with their descendants, know differently. The great body of the people in Germany is only too happy to be engaged in peaceful occupations in industry, agriculture, and the arts. Dominating military and political rulers have taken advantage of these orderly, disciplined and submissive masses. Many have had the courage to resist, during the past century. Among them was Richard Wagner, who was exiled for sixteen years for expressing sympathy with the Revolution of 1848. It was this same revolution that sent Carl Schurz and many other Germans to these shores, where they and their descendants became invaluable members of the American commonwealth. Included among them is no less than the valiant Wendell L. Willkie.

At the time of this writing, far spread sabotage, as a result of the "V" campaign, is already being reported from the activities of the colossal underground army fired by the victory symbol. That it has been seriously felt by the hoards of Hitler is indicated by the immediate attempts of Germany and Italy to distort the ideograph, "V," symbolizing victory, to the Italian "vincere" and the rare German "Viktoria." However, few Germans think of victory as "Viktoria." The name is too suggestive of England's great queen.

The word the German employs for victory is "Sieg." If "V" stands for anything in German, it stands for the ubiquitous "Verboten (forbidden)." Therefore, the frantic effort of the Nazis to misrepresent the mysterious "V" symbols, which are nightly chalked up and mysteriously tapped out (in the form of the Beethoven theme) all over the subjected countries, is both tragic and comic.

The symbol has "caught on like wild fire" and has brought a new spirit of confidence to millions. The mysterious "Colonel Britton," who in June took over the supervision of this "Voice of

## Will Beethoven Stop Hitler?



BEETHOVEN AND VICTORY

By  
**Harlan W. Morton**

Doom" campaign for the British Broadcasting Corporation, has been called the commander of this invisible army. He speaks polished English, French, German, Dutch, Polish, Czech and Norwegian. The whole idea has become a carefully camouflaged maneuver in propaganda which promises to be far more insidious and powerful than anything devised by Goebbels. That the "V" symbol is very greatly feared by the Nazis is indicated by the action taken in Paris to suppress it. It has been reported in reliable press statements (The New York Times) that thousands of citizens in the City of Light have already been prosecuted for displaying the

"V" symbol in one way or another. The connection of the "V" symbol with Beethoven is derived of course from the rhythm of the letter "V" in the Morse telegraph code, which is represented by three dots and a dash (... —). This is the distinctive rhythm of the opening movement of Beethoven's crowning masterpiece, the "Fifth Symphony." THE ERUDITE, in the Music Section of this issue, presents the first part of this magnificent movement, arranged so that it can be effectively performed at the piano forte.

The creation of the "V" symbol is attributed to a forty-six year old former member of the Belgian Parliament, Victor de Laveleye, who, after the seizure of Belgium, went to London as a broadcaster for the British Broadcasting Corporation. Last January fourteenth he employed this symbol on the air for the first time as an emblem for the English "victory," the French "victoire," and the Flemish "vrijheid." Since then the idea has spread amazingly, becoming the motif of the great cumulative wave of irrepressible unrest which, at the proper time, is expected to develop into a tremendous mass revolt. Its backers have stated that all tyrannical dictators, and despots are necessarily cowards at heart. It is believed that the "V" campaign will strike these monsters with terror as they realize that their military machines, like those of all war making gangsters, are now resting upon quicksand and are certain, in time, to be engulfed.

The main idea of the "V" campaign has created a wonderfully camouflaged furor on the continent and has, it is said, made the army of occupation feel that it is surrounded by an army of ghosts. In all, it is reported that there are secret "V" clubs in England and on the continent which are said to have millions of members. The "V" symbol suddenly cropped up everywhere—on pavements, on packing boxes, on the walls, in newspapers, on billboards, "V" pins, "V" hats, "V" on dress materials, "V" everywhere; all this is part of the plan. A new salute of holding up the right hand, with the second and third fingers forming a "V," has come into vogue. The Beethoven "V" motif is heard again and again over the air. Drum beats, three short and one long, are constantly heard over the radio. In cafes they tap it out in the Morse code on the floor or on their teacups. Children in the street whistle the Beethoven motif. Railroad and auto horns toot the rhythm. "V" "V" "V" "V" everywhere. "Time" weekly says of this amazing movement: "Symbols are strangely powerful in politics, and a symbol has been found for a future revolution against Fascism. If kept alive, 'V' might come to stand in Germany and all conquered countries for a great underground movement against Nazism for democracy's vast column 'V.' Meanwhile (Continued on Page 586)

and found, on the day before the concert, that the score had been lost. That was a moment, indeed! I sat up all night, preparing a skeleton score from memory, and Bax never learned of the loss until after the performance. (As a matter of fact, that score has not turned up to this day.) My own version was before me all the while I conducted, thus blasting the notion that the mere presence of a score on the desk indicates a conductor's inability to memorize. But, on second thought, there is a moment even more special than that.

It goes back some fourteen years, to the first months of my ambitions to succeed as a conductor. I was then twenty-six years old. I had been trained as a violoncellist, and my greatest inspiration was Pablo Casals. So it was with considerable pleasure that I prepared to attend a concert to be given by the London Symphony Orchestra, under the direction of Sir Thomas Beecham, and with Casals as soloist, in the famous Monday Evening Series. Everything surrounding the concert was festive. The London Symphony is the senior orchestra of Great Britain, and it is an entirely cooperative organization; that is to say, the men govern themselves, vote for their own conductors and soloists, and make their own rules. Furthermore, the Monday Evening Series was known to include the most celebrated conductors and soloists. And most important to me, Casals was to play the Haydn "Violoncello Concerto," which I knew well and which I hoped to re-study in his interpretation. So, all things considered, I was feeling rather happy.

"Gentlemen, you can listen to him—he knows." I looked up to see who had spoken. It was Casals.

After that, of course, the concert went as if on wings. It could not have gone otherwise, with the good will of my idol to buoy me. And the sleep I got when the concert was over, after the third wakeful night of tense activity, was the sweetest I was ever had!

# My Most Momentous Musical Moment As Told to Rose Heylbut

## John Barbirolli

Conductor of The New York Philharmonic-Symphony Society

IN CASTING ABOUT for the most momentous musical moment of my life, I thought first of the time when I was to direct the world premiere of a symphony by Arnold Bax, in London,



JOHN BARBIROLI

Then, two days before the concert, Sir Thomas was taken ill, and a substitute conductor was needed. To my petrified amazement, I was asked to be that substitute. Remember, this was the London Symphony Orchestra, and I had been active as a conductor less than a year.

I answered the telephone when the request was made. My father, a viola player, stood beside me, listening to every word. The words on my end of the wire were chiefly, "No, no! I couldn't!" First my father nudged me, then whispered to me, then burst into tears.

"Say 'yes,' Tita!" he sobbed. "Say 'yes'! This is the chance of your life. Don't let it slip away from you!"

It is difficult to put conviction into a telephone conversation when your father is weeping beside you. Finally, at his insistence and under the kind persuasion of the Symphony Society, I hesitated, faltered; said I would try; finally promised to conduct the concert. So it was settled. I was not to hear Casals play; I was to conduct for him!

The program consisted of a Haydn "Symphony" which I knew slightly; the Haydn "Violoncello Concerto" which I knew well; and the Elgar "Symphony No. 2 in E-flat" which is difficult to interpret, takes fifty minutes to play, and which I had neither heard nor seen in my life. I had something less than two days in which to prepare for the public performance, and not that much time in which to be ready for my rehearsal with the orchestra and Casals.

I set to work immediately, and kept on working for two nights, without pausing for sleep. So much depended on that concert's going well! The men of the orchestra had faith in me; Casals was willing to play with me; the audience looked to me for a satisfying evening; my father was beside himself with joyful hopes. When you tackle a piece of work, conscious of the responsibility of other people's hopes and confidence, you simply cannot let yourself fail.

Well, the morning of the rehearsal arrived (I have never been able to determine whether it arrived too fast or too slowly), and suddenly there I was, facing the experienced men of the London Symphony Orchestra. And watching for Casals in the background! Then the work began, and everything else was forgotten, even Casals. We started with the Haydn. The composition opens with a rather long *Tutti*, and I stopped the men several times, to emphasize effects which seemed important to me. Again and again we stopped, repeated a passage; stopped, repeated. And then, from the back of the platform, a calm voice was heard:

"Gentlemen, you can listen to him—he knows."

I looked up to see who had spoken. It was Casals.

After that, of course, the concert went as if on wings. It could not have gone otherwise, with the good will of my idol to buoy me. And the sleep I got when the concert was over, after the third wakeful night of tense activity, was the sweetest a man ever had!

## Kirsten Flagstad

IT IS DIFFICULT to talk of any one most momentous moment. By nature, I am skeptical about regarding the developments of one's life in terms of single moments. To me, they seem, rather, the result of gradual unfoldings, of the cumulative force with which natural inclinations assert themselves. Still, I suppose there must always be one event which brings these developments to light, so let us turn to that.

From my earliest childhood, in my native Oslo, it was decided that I was not to have a musical career. That was because both my parents were professional musicians; my father was a violinist and conductor, and my mother still is an accompanist and vocal coach. They knew from experience that the loveliest of the arts can often prove to be the bitterest means of livelihood, and so they determined that their children should be trained for more secure, more profitable callings. We were sent to school and later to the Gymnasium (comparable, perhaps, to the American high school, although its course extends somewhat further), to qualify for admission to one of



Kirsten Flagstad as Brünnhilde in "Die Walküre"

the faculties at the University. I was to become a doctor. We all studied music at home, of course, as part of a well-rounded education, but never with any thought of professional activity. Quite the reverse!

I loved music deeply, especially music for the stage. My greatest pleasure was to pore over my mother's scores and learn things from the operas.

## Music and Culture

I disliked piano practicing as a child, but sat for hours playing at the piano, building up melodies and trying out effects. This came easily to me through the gift of absolute pitch and a natural facility for sight-reading. Thus, I used the piano as my experimental laboratory for personal pleasure; always, I was learning bits from operatic scores, and getting into trouble about my regular practice assignments.

That was my childhood. At my confirmation party, I sang a few songs to help entertain our guests. I knew my voice was tiny, but I sang anyway, purely in the spirit of home fun. One of the guests was a professional friend of my mother's, who said it was a pity that so sturdy a girl should have so small a voice. A few lessons in breath control and vocal production could help me, and she kindly offered to give them to me. So I learned to sing as well as to play, but solely as an educational advantage.

In due time, I entered the Gymnasium, the youngest in my class. I was growing fast; my musical studies at home continued, and I worked hard at my lessons, hoping to finish the regular course ahead of my year, to begin medical studies and make an independent livelihood as soon as possible. The result of so taxing a program was that my health suffered. I had a breakdown from overwork.

That ended our plans for my medical career. I came home to regain my health. As I grew stronger, my father talked of entering me in the special secretarial school which trained the stenographers for the Norwegian Storting, or parliament. Ordinary stenographers were not employed in the Storting; the government accepted only such candidates as had been prepared in this special school. I was then too young, however, to enter this school. I had to wait until my eighteenth birthday, and I filled in my long hours of unaccustomed leisure with independent work at languages and music at home. And then something happened which was to have startling results.

Our municipal opera was reviving D'Albert's "Tiefland," and my mother was engaged to accompany a singer who wished to try out for the leading part. The singer did not get that part, but, while playing at the audition, my mother learned that someone was urgently needed for the part of the child. This character is no more than thirteen years old, and requires the services of a singer who looks young and has a fresh, young voice. My mother told me all this; then, since I was at a loose end with no work of my own, she suggested that I learn the part. We had to send away for the score, but since I had no professional goal in view, loss of time was unimportant. The score came, and I learned the rôle. Then my mother said I might go to the opera house! That was a great lark. Twelve candidates had already tried out for the part without success, and it seemed an adventure to be Number Thirteen in a field that was not even my own! So I sang the audition—and got the part. I was not quite eighteen. I was very proud, and worked hard, not for my own future—since in a few months, I was to be trained as a Storting stenographer—but to show my appreciation for this delightful chance, and to bring credit upon my parents.

At the first orchestral rehearsal, the conductor stopped and pointed to me.

"This girl is one of us," he said. "She is the child of true musicians, and she behaves like the child of true musicians. I need say no more."

## Mischa Elman

Distinguished Violin Virtuoso

IT IS SOMEWHAT DIFFICULT to select my "most momentous" musical moment; a life devoted to music is filled almost entirely with momentous moments. The experiences that a musician shares privately with his instruments can result in moments of keen, pulsing living that have few equals. In this regard, I must confess to a curious sensation. Despite my years before the public—I began my career as a little child—I still feel as though all my work lay before me. Each time I take up my violin I think that now, at last, I may be on the point of finding ultimate expression for something I have never uttered before; something that may be perfectly stated and perfectly understood. And if it should not come to-day, it may—it must!—come tomorrow.

To awaken each morning with this enthusiastic conviction provides a delightfully momentous moment in itself. Still, such eminently personal experiences offer little to "tell about." A really "momentous moment" must have drama and action. And so I am carried back to the eve of my first important public appearance. I was then twelve years old.

I was but a very small boy when it was found that the violin was part of me, and soon I was ready to think of a career in music. I remember that, at the very start, my father hoped I might prove good enough for a post in a ranking orchestra. When I was twelve, however, it seemed as if even better things might be awaiting me somewhere out in the big world, and my father took me to Berlin, where a débüt concert had been arranged.

In my native Russia, we were quite definitely poor. We lived extremely modestly, lighting our home with oil lamps, because gas and electricity were too expensive. If you have had any experience with oil lamps, you know that to extinguish them, you simply turn down the wick until the light goes out. That was the only method I knew. Well, we got to Berlin the day before my concert, and hired rooms that were lit by gas. That was the first time I had seen gaslight, and it was an event to have it in my own room, quite as rich people did. I remember looking at the chandelier and wondering at the marvels and luxuries of the great world.

At a reasonable hour, my father bade me go to bed, to get a good rest before the great event the following day. My concert was to take place at noon; only a few hours more and the critical, discriminating audience of musical Berlin would express its opinion of this new little Russian who was I. I made ready for bed and put out the light of an oil lamp, until the light went out. But I did not turn it the full distance! As I dozed off, and in the midst of my thoughts of the morrow, I was conscious of a peculiarly penetrating smell. Then I knew nothing more.

When my father came in to waken me the fol-

lowing morning, he found me unconscious and room full of gas fumes. The concert, for which I had all worked and saved and hoped, was off by more than five hours off, and there was Mischa Elman half-asphyxiated in bed. Unable to rouse me, my father frantically called in two doctors, who worked over me, stimulating circulation, putting compresses on my head, carrying me to the window for air. I recall nothing of all this. But towards eleven o'clock, I came to. I felt queer, but I was able to understand the doctor's words. What he said was:

"You can't possibly play to-day. You're a sick boy."

"But I will play!" I cried. "I must! Too much depends on it. If I can talk, I can play."

I did not think out a decision along reasonable lines; simply, I knew, from some deep instinct

source within me, that here was my great chance and I must take it, regardless of anything else in the world. I had something to say and must be heard. A mere concert might be postponed, but *this* would never come again.

I got out of bed after eleven o'clock, and stepped out upon the stage at noon. I do not remember seeing that audience. I felt giddy and ill, and I played with that curious surcharge of energy that sometimes flamed up in sick people. The program included the Tchaikovsky "Violin Concerto," the Bach *Chaconne*, and other works of the classic concert repertoire—and all of musical Berlin was listening. I got through all but the final group of the program. Then I fainted, and my father would not permit me to go back. But I had been heard. The reception given me that morning launched me on my career.

Was it a wise thing to have done? That I cannot say—but I know I have never regretted the determination of that twelve-year-old boy who, dizzy and ill, faced one of the most critical audiences in the world to seize what he knew to be his great opportunity.

Thus I was able, in spite of everything, to finish my first symphony for large orchestra, commissioned by the Chicago Symphony Orchestra for its fiftieth anniversary, in two months; write my *Cortège Funèbre* last May and finish my "Tenth String Quartet" on board ship while crossing here last July. These works have already been performed here, and I am very happy at the enthusiastic reception they received. The *Cortège Funèbre*, originally composed as an elegy to the French dead, has turned out singularly prophetic.

"How do I explain my facility? Well, I don't know. I suppose I just have it. But I can tell you this. When I am composing, my son may be jumping around, my wife may be speaking to me, yet nothing disturbs me. In Paris, in fact, where the Montmartre fairs were held almost under my window, this gift or adjustment was a godsend as well as a necessity; without it I could not have composed three months out of the year."

The rehearsal progressed without incident for some minutes, and then Toscanini, after listening to Schelling expound a solo passage against a light orchestral background, suddenly raised his stick imperiously and called to Schelling: "What are you playing there?"

Schelling looked up in surprise and repeated the measures he had just played.

"No, no," said Toscanini. "Let me see the score." He raised the score to his eyes in the legend way, peering intently at the page. Suddenly he looked up. "Just as I thought," he said. "You were playing it wrong."

Schelling confirmed this astounding dictum by returning to the piano and playing a minute different form of the passage he had just delivered. As he said afterward, he had always played it that way, never having bothered to check against the notes he had originally written.

THE ETUDE

SEPTEMBER, 1941

DARIUS MILHAUD, foremost French composer to-day, is now on his fourth visit to the United States—one likely, under present conditions, to become more than a visit—and he feels fortunate to be here at all.

"It was only the happy circumstance that my family and I were vacationing in the south of France at my country home in Aix en Provence,

where I was born, that made it possible for us

to leave on a boat from Marseilles shortly after

the fall of Paris," explained the jolly-looking com-

poser.

"Yes, once the *enfant terrible* of French music

in the twenties and now almost at the half cen-

tury mark, Darius Milhaud really does look jolly;

the physical dimensions of the face bear it out,

yet the expression of sadness in the eyes has a

source of its own.

"I can well understand the thoughts and feelings of Stefan Zweig who, at the outbreak of the catastrophe, said that with the war a reality he

could not see how it was possible to go on writing.

I sometimes ask the same question, but to no

avail. I must perpetually be working. It is then

that I am really happy. Perhaps the composer

is situated a little more fortunately than the

writer, certainly in times like these. The composer

has no need for a tangible world of ideas to ex-

press, indeed has no tangible world; his thoughts

are subjective, more secret, deeper perhaps. And

during times of stress that inner, abstract current

continues to flow. With some it is the drive of the

creative impulse, which only rarely is stopped

altogether by outside conditions, mostly physical

obstacles, and is influenced only by inner tur-

moil. So, although every waking and sleeping

hour may be haunted with the tragedy come to

pass—with thoughts of friends, associates, one's

work, home, books, manuscripts, the streets, and

places of Paris, the hills of one's native country-

side—one somehow manages to go on working,

as an artist and as a human being.

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its fiftieth anniversary, in two months; write my *Cortège Funèbre* last May and finish my

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to Schelling expound a solo passage against

a light orchestral background, suddenly raised

his stick imperiously and called to Schelling:

"What are you playing there?"

Schelling looked up in surprise and repeated

the measures he had just played.

"No, no," said Toscanini. "Let me see the score."

He raised the score to his eyes in the legend

way, peering intently at the page. Suddenly he

looked up. "Just as I thought," he said. "You were

playing it wrong."

Schelling confirmed this astounding dictum by

returning to the piano and playing a minute

different form of the passage he had just deliv-

ered. As he said afterward, he had always

played it that way, never having bothered to

check against the notes he had originally written.

As he said afterward, he had always

played it that way, never having bothered to

check against the notes he had originally written.

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**I**N RETROSPECT, few groups of composers in the nineteenth century present so rewarding a survey as the so-called Russian Nationalists. Possessing exceedingly picturesque personalities, laboring under the handicap of various professional interests which caused their musical activities to be considered with some justice as avocations, they have, nevertheless, left graphic records in the pages of musical history. Long scorned by the critics and the more academic composers of their own land, they have become objects of admiration, study and imitation in France, Germany, and England. The latest of these, Igor Stravinsky, whether or not one is in sympathy with his recent works, has lived to see his style copied all over the civilized musical world, and to take his place in this respect with path-blazing composers such as Wagner, Berlioz, Liszt, Richard Strauss, Brahms and Debussy.

Few composers have been so obviously the product of their environment, plus a conscious effort to achieve a definite stylistic purpose. To penetrate the secret of this esthetic attainment, we must first briefly examine their common background. First in importance is the enormous literature of Russian folk song, the object of many collections from the late eighteenth century onward. To these must be added the songs of Eastern Russia, Georgia and the Caucasus, as well as the frequent infiltration of Persian, Arabian and even Hindu melodies. Moreover, the folk songs of Spain have tempted Glinka, Balakirev and Rimsky-Korsakoff. A primary article in the Nationalistic creed pointed to the utilization of these popular sources as musical material in symphonic and dramatic music, or at least the imitation of their melodic contour and rhythm. Equally rich in Nationalistic adaptation for musical and dramatic ends are the innumerable Russian folk tales, legends and epics which have appealed to composers, poets and playwrights alike as sources for their works. The lack of reality and the fantastic quality of this material offered no handicap to the Russian artists in various fields, since they had absorbed them in childhood from nurses and peasant servants and thus attained a credibility quite impossible to the Western European mind.

That the Slavic imagination recognizes few limits will be seen from consulting the plots of Glinka's "Russian and Ludmilla," Rimsky-Korsakoff's "Snow Maiden" (from the drama by Ostrovsky), his "Sadko" (from a popular legend), or even his "Golden Cockerel" (adapted from a tale by Pushkin).

#### The Church a Strong Influence

Folk song and art-music alike are impregnated with the modal harmonies of the Russian Orthodox Church music, much as the spirit of plain chant hovers over the music of d'Indy, Fauré, Debussy and others. Not without serious import also is the reaction of political strivings, such as the movement to free the serfs which brought about the democratization of Russian literature under Pushkin, Gogol, Zhukovsky and others, as

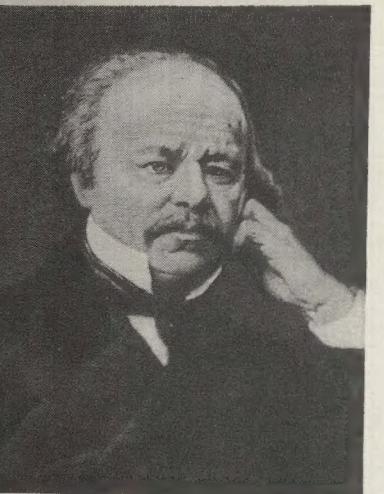
# Russian Nationalist Composers

By

Edward Burlingame Hill

## PART I

well as the infiltration of this Nationalistic effort into music itself. One can even trace further a continuity in all the arts (architecture, painting, the designs of clothes and the florid title pages of orchestral and opera scores) as noted by Rosa Newmarch in "The Russian Arts.") Not the least factor in producing definitely Nationalistic results came from the semi-patriarchal manner of life of Russian composers, who, especially during the



A. C. DARGOMYZHSKY



MICHAEL IVANOVICH GLINKA

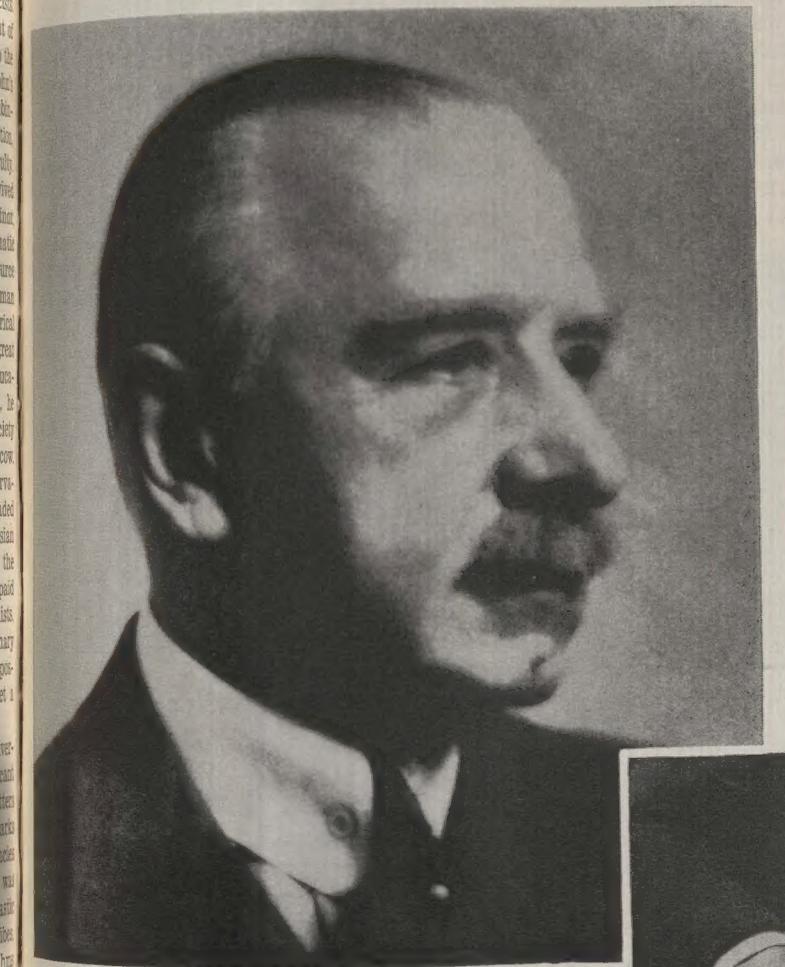
summer, lived on country estates surrounded by peasants, their folk songs, their small instrumental bands, their folk dances (Khorovods), combining songs and games, their traditional rites, including sunworship, surviving from pagan times.

Nationalism in Russian opera came through the gradual evolution of dramatic style in opera. But the change from total dependence upon Italian composers, text writers, singers and conductors toward a national self-sufficiency lasted from the middle of the eighteenth century to the first third of the nineteenth and even later. The royal patronage of Peter the Great, The Empresses Elizabeth and Catherine Second (the Great), herself an author of opera texts, brought about a gradual progress through successive stages. First, Italian text and music; second, an Italian text translated into Russian with Italian music; third, the final experiments in Russian opera by Russians of more or less questionable technical capacity.

The omission of the names of Anton Rubinstein, Tchaikovsky, Glazunoff, Scriabine, Rachmaninoff and others may seem unjustifiable, but all of these were opposed to the Nationalistic group to a greater or lesser extent.

**A**merican music education, musicology, and performance, have progressed so rapidly during the past thirty years that the time seems ripe for American teachers to take the lead in solving one of their most important educational problems. That is the question of the editions our students shall use. There are editions aplenty of the great piano classics, but all are colored by the technical or interpretative leanings of some authority who, however eminent, uses his "edition" to demonstrate some hobby of his own. Many of these editions are very useful; some are actually harmful; but even the best of them are makeshifts. The ultimate, definitive editions are practically unobtainable in this country. I refer to the original versions, the Ur-texts, marked by no hand but the composer's.

I am strongly of the opinion that these Ur-texts of Bach, Mozart, Haydn, Beethoven, and the like, should be published in America. Our teachers should be advanced to the point where they are ready to work from the composer's own indications,



RUDOLPH GANZ

without interpretative middlemen. The teachers would refresh themselves at the prime source of authority, and their students would be spared the muddle that follows working from different, often highly divergent, editions of the same work. One wonders why this step was not taken years ago? Why not put into our teachers' hands the musical texts as they were written?

No prohibitory copyright exists to prevent access to them. There is merely the task of working with the museums and libraries where the manuscripts are treasured. The very difficulty now placed in the way of such research by war conditions proves how vital it is to preserve the composer's records in more than one locality. So far, the Ur-text editions in America are mostly in the libraries.

In European publication, it is possible to secure

# Musical Independence for America

A Conference with

Rudolph Ganz

Distinguished Pianist—President, Chicago College of Music—Conductor New York Philharmonic-Symphony and San Francisco Symphony Young People's Concerts

Secured Expressly for THE ETUDE  
by Benjamin Brooks

the Ur-text edition of Beethoven's piano sonatas, in three volumes, for a bit less than three dollars per volume. An outlay of something under nine dollars brings teachers, students, conservatories, performers the chance of working under Beethoven's own guidance. We in America deserve the same privilege. The poor quality of some of our editions is a real check upon progress, and publishers could lose nothing by remedying this condi-



Ganz's hands at the keyboard

tion. Indeed, I predict that the first one to come out with an Ur-text edition in America would make a fortune!

Let us examine into the need for Ur-text editions. Perhaps the most popular edition of Bach is Czerny's, the first to be made. It is now over one hundred years old, and quite unsuited to modern use, in view of the progress that has been

made in studies about Bach since it was issued. Czerny was entirely ignorant of what we, to-day, consider the very essentials of the approach to Bach. He knew little of Bach's orchestral works, of the important "Bach style" that they reveal. He had studied some of the "Preludes and Fugues" with Beethoven, to be sure; but Beethoven was often a willful, erratic performer, whose vast musical superiorities did not include scholarly research into the minute wishes of other composers. Thus, Czerny based himself, not upon Bach, but on Beethoven's impressions of Bach. Czerny had no conception of the real detached technic so essential to passages where Bach marked no slur. This has come to light through research made since Czerny's time. He indicated phrasing according to interest rather than accuracy, breaking phrases that should sing, overlooking slurs. Again, Czerny's day saw the decline of the clavichord; people were excited about the new piano, and gave their attention to the "new," singing effects it could produce. Thus, they emphasized the tonal values of single notes, a tendency easily seen in Czerny's disregard of embellishments and mordants. Further, Czerny, who commanded greater technic than profundity, played everything fast. We know that he took the tempo of Beethoven's concertos more quickly than the composer himself did. We

know, too, that his Bach tempi are much more rapid than was customary in Bach's time. All of which serves to demonstrate that the Czerny edition, which represented the best in Bach study up to some fifty years ago, is miles behind the needs of to-day. Not that we presume to set ourselves up as more gifted interpreters; simply, a half-century's research has put us in possession of facts about Bach's music that were (Continued on Page 644)

# A Rich Library of New Master Records

By Peter Hugh Reed

THE NEW RECORDING of Mozart's "Symphony No. 39 in E-flat" (K. 543), by Sir Thomas Beecham and the London Philharmonic Orchestra (Columbia Set M-456), is an important addition to phonograph literature. For Sir Thomas once again, as in his previous performances of the "Symphony No. 40 in G minor" and "The Jupiter Symphony," gives substantial evidence of his understanding of Mozart's music. The tragic note in the introduction to the first movement, and again in the slow movement, is expressively set forth, as are also the intimacy and charm of the minuet and the élan of the finale. The "E-flat" is not infrequently rated below the "G minor" and "The Jupiter" by those who do not understand its full significance. It is a grave mistake to believe that this music is simply an expression of untroubled serenity and joyousness. True, the "E-flat" does not contain the passionate drama of the "G minor" or the radiant architecture of "The Jupiter," but this does not mean that it is less impressive. As Eric Blom says, "Each is so detached from the others in procedure and mood that it is rather as though the same man had written Shakespeare's 'Twelfth Night,' Racine's 'Phèdre' and Goethe's 'Iphigénie' . . ."

The recording of Tschaikowsky's "Symphony No. 2, in C minor, Op. 17" (Victor Album M-790), played by the Cincinnati Symphony Orchestra directed by Eugene Goossens, is in every way admirable. Goossens, who has given striking evidence on records of his ability to interpret Russian music, plays this score cleanly and with invigorating energy. This early symphony of the celebrated Russian master is a better work than his "Third Symphony." It is more closely knit, more spontaneous, and thematically better balanced. Because it is unconcerned with emotional problems such as those in the three last symphonies, it contains a healthy objectivity that may endear it to many listeners.

Saint-Saëns' "Carnival of the Animals," which Stokowski and the Philadelphia Orchestra so lavishly perform in Victor Album M-785, is, of course, musical caricature; but as such is only mildly amusing. The composer wrote the work apparently as much for his own amusement as anything else, and the fact that he refused to allow it to be played in public or published during his lifetime suggests that he did not regard it too highly. Stokowski, who has always shown a predilection for music of effect, gets as much as possible out of the music.

Rodzinski and the Cleveland Orchestra give a brilliant but taut performance of Tschaikowsky's "Marche Slave, Op. 31" (Columbia Disc 11567-D).

This is one of the most realistic orchestral recordings domestic Columbia has released, and it conveys an amazing percussive effect in the middle of the second side—an effect which we do not recall ever having heard on records.

The revival of Gluck's "Alceste" at the Metropolitan Opera last winter has thrown a welcome focus on his music. Since Gluck wrote some of the most charming ballet music ever penned, it is most satisfying to have a modern recording of the "Ballet Suite" which Felix Mottl arranged from several of the composer's scores. This music is drawn from "Don Juan," "Iphigénie en Aulide," "Orfeo ed Euridice" and "Armide." It centers around the *Dance of the Blessed Spirits* from "Orfeo ed Euridice" and the lovely *Musette* from "Armide" (sides 3 and 4 of the recording). The performance and reproduction of this music by Fiedler and the Boston "Pops" Orchestra are among the best things they have accomplished for the phonograph.

Those music lovers who are sufficiently adventurous to investigate unfamiliar music will undoubtedly have discovered that the recording of "Midsummer Vigil—A Swedish Rhapsody, Op. 19" (Victor set M-788) by the Swedish composer, Hugh Alfvén, is worth while. Here is truly melodic music, based on Swedish folk songs and dance tunes, which the composer has developed in a skillful polyphonic style. It is coupled with a poetic *Elegy* of quiet beauty and wistful melancholy from the same composer's orchestral suite, "Gustav Adolph II." Both works are excellently played by the Swedish Concert Association Orchestra under the direction of Nils Grevillius.

RECORDS

Stokowski's arrangement for strings of Bach's chorale melody, *Mein Jesu, was für Seelensalz befüllt Du in Gethsemane*, is one of the best of the conductor's transcriptions. The new recording of this work by the All-American Youth Orchestra (Columbia Disc 19004-D) has its merits, but in tonal quality it is not so fine as the earlier recording by the Philadelphia Orchestra (Victor Disc 14582).

The performance of Liszt's *Les Préludes* by Weingartner and the London Philharmonic Orchestra (Columbia Set X-198) is distinguished for its fine phrasing and understanding attention to tonal gradations. But, while no one could possibly say that the conductor lacked an insight into the essential style of the music, it seems to us that his reading is somewhat lacking in excitement. The performances of Ormandy and Meyrowitz are perhaps more compelling.

Schubert's "Five German Dances," played by the New York Philharmonic-Symphony Orchestra directed by Barbirolli (Victor Discs 2182-4), do not rank among the composer's better works, although the scoring for two horns and strings shows his ingenuity in instrumentation. As music for entertainment, however, they have their value—particularly when given such sympathetic performances as in this recording.

Ormandy, conducting the Philadelphia Orchestra, gives a brilliant exposition of Johann Strauss' *Voices of Spring* and a more mellow account of

*Vienna Blood* (Victor Disc 18060). Both waltzes are recorded more effectively here than ever, but this does not necessarily mean that they are superior musically to any others in existence. The listener interested in the waltzes of Johann Strauss will do well to hear the several versions of each on records before making his own choice.

Mendelssohn's *Opriccio Brilliant, Op. 19*, for piano and orchestra, opens with a slow introduction and then enters into a glittering fast section which forms the main part of the work. The composition is a virtuoso one designed to display the artist's pianistic abilities.

Featuring the Unusual

"I don't see any valid reason why summertime music has to be light and frothy," he asserted.

"The idea that there must be a correlation between the type of music performed and the weather, or the seasons, seems to me rather ridiculous. Serious and important music can be listened to, enjoyed, and appreciated in the summer just as well as in the winter. A concert does not have to be prepared with an eye to the thermometer."

In programming his many Mutual

series, Wallenstein draws no line of demarcation between summer and winter broadcasts. Nor does Howard Barlow in his Columbia series. In fact, many of these conductors' most enduring contributions to the advancement of good music by way of the airways have been made during the summer months. Cases in point have been the lieder cycle by Mme. Rethberg, heard lately on Friday evenings, with Wallenstein directing the orchestra, and the Sunday afternoon performances, heard throughout the summer, of Barlow and the Columbia Broadcasting Symphony Orchestra.

Unusual musical fare—unusual for summer or winter—has been heard of late in the two weekly



ARTUR RODZINSKI

# Exceptional Music on the Radio Networks

By Alfred Lindsay Morgan

MUSICALLY SPEAKING the month of September is by and large a transitional period in radio entertainment. For this is the month in which summer radio musical programs give way to winter fare. There are those who feel that summer music has to be "light," and, indeed, not a few summer programs bear out that contention. But the truth of the matter is that summer music is "lightened" generally because so many stars go on their well-earned vacations. And it can be assumed that some of the more profound works of music require more rehearsals than those musicians assigned to summer musical duty can obtain. At any rate, a careful study of summer programs shows that many major works were presented. The summer concerts in America in recent years have proved that not all musicians are in agreement on the old adage that music must be "lightened" during the hot months. Further, it has become increasingly evident that summer listeners are just as much interested in the best of the classics in July as they are in December.

In the cases of conductors like Alfred Wallenstein of the Mutual Broadcasting System and Howard Barlow of Columbia, summer music does not have to be radically altered, for both conductors are constantly rehearsing their orchestral units. Wallenstein, who, in the middle of July, started a concert series featuring the noted soprano Elisabeth Rethberg, was prompted to a somewhat pointed retort, when someone remarked recently that this weekly broadcast was rather substantial fare for summer.

Another concert of interest by the Columbia Symphony Orchestra is heard on Thursdays from 4:30 to 5 P.M., EDST. The conductor of this broadcast is Howard Barlow. This and all of the above mentioned concerts are scheduled to be heard through this month.

A new series of musical programs featuring eminent stars of the operatic and concert stage was inaugurated on Tuesday, July 22, at 8:30 P.M., EDST, by the National Broadcasting Company in behalf of the United States Treasury Department's Defense Bond Drive. The speaker of the opening program was the Secretary of the Treasury. Entitled "For America We Sing," the new series is devoted to American music presented by a forty-four-piece orchestra and a chorus under the direction of Dr. Frank Black. The works of native composers, sung by native artists, is the programming idea behind these

broadcasts. It was appropriate that the talented Negro soprano, Dorothy Maynor, should have been chosen as one of the soloists for the opening program, and likewise the talented tenor, Frank Munn, long familiar to radio listeners. The time and talent for these half-hour programs are being donated to the Treasury Department by the National Broadcasting Company. Those who are familiar with the work of Frank Black will no doubt have recognized his as the guiding spirit of these broadcasts—and, indeed, we suspect that the programs are a direct result of his wide knowledge of the compositions of native Americans.

The new program called "You Decide," which has been heard lately on Sundays at 1:30 P.M., EDST over the Columbia network, sets forth a crucial decision which faced some prominent American early in his life. At

the point where he was forced to make his choice the dramatization breaks off, and a panel of four New York high school children discuss the course he should have taken. Then the celebrity comes on in person and tells what he actually did and why. "You Decide" is a defense show aimed at younger listeners. Its producer, Nila Mack, says its goal is "to encourage and inspire the listening audience of youth to a more active part in American economic and political activity, and by so doing to make American youth conscious of the value of democracy and determined that democracy shall live." At the end of the program, a question related to the subject of the broadcast is put up to the listening audience, and the broadcast is put up to the listening audience, with small prizes offered for the best solutions mailed in. This would seem to us to be a worth while broadcast for the whole family to mark down on their radio calendar.

Tri-weekly, on Mondays, Tuesdays and Wednesdays from 10:30 to 10:45 P.M., EDST (Columbia network), Juan Arvizu, the Latin American singer, has been heard for some time in popular and folk songs of the South American countries. These, says the singer, are chosen "to teach Americans the beauties of Latin American music." On Monday and Wednesday Arvizu is accompanied by the CBS Tipica Orchestra, and on Tuesday he is accompanied by the Trio del Flores—a group comprising three Mexican guitarists.

## An Important Conference

Important progress in the future educational work of radio in the western hemisphere, particularly in Latin America, was brought about by the first American conference of Columbia's "School of the Air of the Americas" in Mexico City on August 14, 15 and 16. The invitation to hold this conference in Mexico City was extended to the Columbia (Continued on Page 643)



DR. CARLETON SPRAGUE SMITH

RADIO

# New and Lavish Musical Films

By Donald Martin

THE LAVISH MUSICAL FILM, that marked Hollywood's beginnings in sound-track work a decade ago, seems to be destined for a new—and welcome—lease on life. Three of the major production studios promise fare along these lines for the late summer and early autumn. First in the list comes Metro-Goldwyn-Mayer's "Lady Be Good," with a cast headed by Eleanor Powell, Ann Sothern, Robert Young, and John Carroll, and featuring Lionel Barrymore, Virginia O'Brien, and others. The film is produced by that master of musical showmanship, Arthur Freed, who is responsible for the screen successes, "Babes in Arms," "Little Nellie Kelly," and "Strike Up The Band." Norman McLeod, director of RKO's "Little Men," handles the directorial assignment of the story, and Busby Berkeley is in charge of dance and production numbers. Music includes the original Gershwin selections, *Lady Be Good* and *Fascinating Rhythm*; a new song by Freed and Roger



Ann Sothern and Robert Young in "Lady Be Good"

Edens, entitled *Your Words and My Music*; and one of the hit songs of the year, *The Last Time I Saw Paris*, by Jerome Kern and Oscar Hammerstein II, which has been purchased by M-G-M especially for the film. The song, which has been hailed as one of the most noteworthy popular compositions in several years, will be sung in the picture by Tony Martin.

Ann Sothern will also be heard in the Kern melody. Miss Sothern, who used to be in musical comedies, rebelled against such light entertainment and asserted a firm decision to play character roles. She became interested in music again, however, and has been studying singing at the studio for the past year. She was induced to accept the role in "Lady Be Good" when she heard the music that was being written for it, and was especially eager to perform the "Paris" number. The film tells the story of a husband and wife song-writing team, and a dancer and crooner romance. Ann Sothern and Robert Young play the couple, while Eleanor Powell and John Carroll impersonate the romantic duo. Miss Sothern is scheduled to sing for the first time under her

## MUSICAL FILMS

M-G-M contract; Young makes his debut as a songster; and Carroll is also scheduled to lift his voice in song.

### Unique Dance Routines

Miss Powell abandons her wide-eyed country-girl parts and plays a role which, she says, is more nearly like herself. One of her dancing routines is done with a dancing dog, Buttons, that worked with the star for months before actual filming occurred, and proved so good that he was given a role of his own in the picture. In addition to the dog number, there is a "tap concerto," so named by Arturo Toscanini who saw the dance on a visit to the studio. A third routine is done to the speedy eight-to-the-bar Boogie Woogie rhythm, and is said to be the first dance of its kind ever written.

"There are five pianos," says Miss Powell, "and I start with the first one, doing with my feet everything that the pianist does with his hands. For every note in the rhythm he plays, there's a matching tap."

To achieve the final speed of the number, Miss Powell approximates with her feet the notes sounded on all five pianos, all of them going at the same moment.

Warner Brothers' "Navy Blues" (possibly to be retitled "Navy Blue and Gold") is scheduled to take its place among the now famous lavish spectacles emanating from the same studio, which kept people cheerful through the ups and

downs of the last ten years. Its cast includes Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley, Eddie Albert, and the "Navy Blues Sextette," a group of girls selected by the Navy gobs for their photogenic pulchritude.

Like the film "42nd Street," with which the Warners did their bit toward counteracting the low point of the late depression, with its days of closed banks, "Navy Blues" will aim at raising national spirits above the uncertainty and concern of a new world war. (Other forthcoming musicals on the Warner list, with the same purpose in view, include "Yankee Doodle Dandy," starring James Cagney in the story of George M. Cohan's career; "The Life of George Gershwin;" and "Carnival in Rio," a South American story minus the usual manufactured South American atmosphere, but plus a more genuine and understanding respect for our Latin neighbors.)

Dr. Stover has fortified his book by special introductions and forewords to various sections, written especially for the book by noted specialists. The book covers such important subjects as Posture, Breathing, Voice, Articulation, Gesture,

### THE MUSICAL SHOW WINDOW

Lawrence Abbott, well known to our readers through his popular series published in THE ETUDE under the title, "The Threshold of Music", which is now published in book form under the title "Listener's Book on Harmony", has just written another admirable book, "Approach to Music." In this volume, he presents in very useful form, the kind of information that the radio listener and concert goer (who does not have the advantage of a practical training) must have to know what it is all about. It is not just another musical appreciation book", but rather a kind of general introduction to the art which the average reader should enjoy from cover to cover. Assistant to Walter Damrosch for over five years in the famous conductor's work at the National Broadcasting Company, Mr. Abbott has had splendid opportunities to secure valuable training in this particular field. Thousands of people must get their first acquaintance through the show window, as it were, and we predict that this book will make many new friends for music.

Author: Lawrence Abbott  
Pages: 358  
Price: \$2.50  
Publisher: Farrar & Rinehart, Inc.

### WHERE THE VOICE COMES FROM

Ever since man has sung, singing teachers have tried to cooperate with physiologists in attempting to explain the mystery of the human voice. One of the most famous books resulting from this quest was that of the German singing teacher, Emil Behnke, in collaboration with the great English throat surgeon, Lenox Brown. Their later works were a revelation to the teachers of singing. However, since Garcia invented the laryngoscope, few concise books have pleased the writer more than "The Physiological Basis of the Art of Singing" by Haydn Hemery, L.R.A.M. (Licentiate of the Royal Academy of Music), a lecturer at the University of London. The book is generously illustrated with anatomical drawings and is written with as few technical terms as possible.

*The Physiological Basis of the Art of Singing*  
By Haydn Hemery, L.R.A.M.  
Pages: 139  
Price: \$4.00  
Publisher: H. K. Lewis & Co., Ltd. (London)

### A NEW GUIDE TO PUBLIC SPEAKING

Ross H. Stover, S.T.D., D.D., LL.D., is the Professor of Public Speaking at the Temple University of Theology. He is also the pastor of Messiah Lutheran, "The Friendly Church," of Philadelphia. If, however, you were to meet him, you would probably say that he had inherited "the million dollar smile." Dr. Stover repeatedly preaches to some of the largest audiences in our country, and the personality back of his candid, sincere message has impressed millions. Your reviewer knows of no one more capable of writing a book upon public speaking; and what he has encompassed in "How Shall I Say It?" is so practical and so simple that it is difficult for one to imagine a book better adapted to self study as well as to the teacher of speaking who needs a text book which gets right down to facts without palaver.

"The world's greatest speeches are rare examples of emotional force. Lincoln's Gettysburg Address, as simple as it may seem in language and structure, fairly vibrates high moral purpose. "I commend these four basic qualities (simpli-

# The Etude Music Lover's Bookshelf



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By B. Meredith Cadman

Fervency, Touches of Excellence, and Speech Formulas. The book is filled with fine illustrations and excellent exercises.

Dr. Stover has a genius for terse, telling expression, which, in a measure, accounts for his success. Where, for instance, could be found a finer or more concise statement of simplicity in speaking than this:



Dr. Ross H. Stover

"The world will some day become conscious of the fact that men are not rational human beings, but emotional human beings. Information is vital, but any address which conveys information alone will fall short of producing inspiration and action.

"The world's greatest speeches are rare examples of emotional force. Lincoln's Gettysburg Address, as simple as it may seem in language and structure, fairly vibrates high moral purpose.

"An Almanac for Music-Lovers"

By: Elizabeth C. Moore  
Price: \$2.50  
Pages: 382  
Publisher: Henry Holt and Company, Inc.

## BOOKS

## The Still Small Voices

The still small voices of faith and hope do not seem to count much, nowadays, do they? But just wait until the din of hate, horror and slaughter is silenced! Then you will hear the confident *crescendo* of millions of those little voices, waiting to lead us out of the darkness. Even now, if you cup your ears and listen sharply enough, you can hear the whispers. Here is one of them—scarcely a breath—from a sensitive Japanese lady who came here to study our music.

She writes:

"By your guidance I am led to believe that there must be a path in music land where I, too, can walk with hope. In college my wish to specialize in piano had to be given up when I realized that everybody else but I could reach octaves. So my major subject had to be literature. But I was always much more absorbed in my music study. Even for my graduation thesis I chose the subject, 'Economy of Learning,' in the hope of utilizing it in my piano study. In that little essay I discussed such topics as concentration, relaxation, preparedness, repetition, analysis, forming habits, and so on. It was more than a joy to me to find all these principles cleverly materialized in intelligent piano study. It was strange to find out that way back, even in my pre-school days, I had been learning 'up touch,' 'down touch,' 'paint brush touch,' 'full arm swing,' and so on, not on the piano but on a sheet of paper with a round brush. There is a striking resemblance between the art of Japanese penmanship and these touches. And perhaps you will laugh to hear that even the method of playing without looking was not new to me; I used it freely with my Japanese instrument, the Koto. Of course, I find it much more difficult on the piano!

"(a) W., fifteen years old, over six feet tall, with great big hands. His playing has always been sluggish, but the blocked scales and instant key preparation have suddenly taken hold. Accuracy and rapidity in Burgmueller's *Race Etude* almost unbelievable. He, his family, and of course teacher are thrilled!

"(b) J., fourteen, had two years before she came to me; playing was crawlly, faltering, inaccurate, no progress at all the first year, although her mother insisted she worked very hard. Naturally I felt she could not be practicing properly, so at every lesson we practiced blocked scales, swift thumb-under exercises and all the other drills. And behold! this season she has burst forth with the most beautiful scales. Even her neighbors tell her 'how nice they sound,' and that is something, isn't it? Her mother comes in just to watch her play her scales, and is excited at 'how fast' she plays. She is now intensely enthusiastic, and her new Czerny Etude sounds really beautiful. And, of course, she is able to do a piece like *Le Coucou* without any trouble. Imagine! Her improvement is very apparent to the three other girls with whom she has been playing in a two-piano, eight hand group. From being the poorest of all she is now the best; the others have been working 'like mad' on scales as a result. You've never heard so many blocked scales in your life. I've even had to promise the pupils a scale contest soon.

"I am very, very sorry that the chances of my being here much longer are fading. Wherever I live, wherever I am, I shall always be remembering you, and praying someday, somewhere our paths might come across again."

By now she has returned to her native Tokio where, I am sure, her voice will not be lost.

## Blocked Scales

From nearer home, Brooklyn in fact, comes M.E.'s interesting testimony of success with those slow, awkward, laboring students who cannot develop speed.

"All my pupils play 'up chords,' 'flash bounces,' 'thumb-under drills' and 'blocked scales.' I have been especially gratified by the results in using those 'blocked scales'—the squash scale finger patterns which you recommended to develop speed. When even the slow, poky students show improvement as a result of drills, and go home excited at their



## The Teacher's Round Table

Conducted Monthly

By  
Guy Maier  
Noted Pianist  
and Music Educator

Correspondents with this Department are requested to send letters to One Hundred and Fifty Words.

progress, tell their parents and friends, when everybody's happy, then the drills must be good! Here are a few examples of what has happened over and over again this season, particularly with poorly coordinated students.

"(a) W., fifteen years old, over six feet tall, with great big hands. His playing has always been sluggish, but the blocked scales and instant key preparation have suddenly taken hold. Accuracy and rapidity in Burgmueller's *Race Etude* almost unbelievable. He, his family, and of course teacher are thrilled!

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But what about "thumb under" preparation? you say. You must tackle this

TECHNIQUES OF VOICE are based on ideas. Thus the idea of placing the tone "in the mask" and the earlier derived conception, known as the *coup de glotte* or stroke of the larynx, are the bases of worthy techniques which have many adherents. Bel Canto would appear to be the oldest of all singing methods, with the exception of the chanting of the ancient Greeks which united speaking and singing in actors who called themselves "speech-singers."

Bel Canto is the Italian for "Beautiful Song." The equivalent of *canto* in French is *chant*. The English word "canto" also may mean "song," but in that sense is now quite obsolete. He who employs this method we here term a "Bel Cantist."

For the present let us ignore the historical aspect of Bel Canto, which the reader may connect in part with that florid style embellished with vocal adorments which once enjoyed quite uncontested patronage. In time, however, it encountered a scientific school of thought that demanded the why and the wherefore and, later on, a philosophy of interpretation requiring texts to be paramount over tone qualities, rather than tone qualities over words. Instead, let us attempt another approach. Suppose that recently we have discovered that voices may be developed from an initial mental concept of a beautiful tone—suppositionally a brand new invention! How shall we proceed to develop this new method? Such is to be our project.

Our motto shall be: Beauty of tone is both the end and the means of attainment. Beauty is all. Beauty does all. Beauty cures all. Since we have assumed a mental initiation as our point of departure, we logically must assume also that a consistent Bel Cantist does not place his voice anatomically or physiologically. Preferably he thinks, listens, sees, feels, and relies very much upon his esthetic sense—which we define as the sense of beauty.

Equipped with what he regards as a new hypothesis, the voice teacher immediately applies it to a beginning pupil, who is asked at the first lesson to sing a beautiful tone. Whereupon the instructor is rewarded with a look which says plainly: "If I knew how to make a beautiful tone I would not be here taking a lesson. Show me how, and I shall try to produce one." Therein lies the main reason why certain teachers prefer to approach the imparting of the beauty ideal with other methods more concrete. The writer has found that beginners in voice do not always take up with immediate success the technic of pure Bel Canto and that often complementary strategies are required to develop voices. These strategies will be shown in certain of the exercises to follow.

In following these exercises, the reader should hold in mind the diatonic scale notes C D E F G A B C. The first given C is that known as Middle C.

Male voices sing their notes an octave lower than the scale given. These exercises are by no means exhaustive of the possibilities.

Exercise 1. Absolute Beauty. Aim: to find beauty of tone by a direct approach. Sound on the piano the descending interval F—Middle C. High voiced singers need to sound A—E. Now, in the "inner ear" of consciousness, hear mentally the most beautiful vowel sound, Oh, that you can imagine. Hold fast to this concept for a full second (the time it takes to say, "one thousand one,") and then with a light intensity and without the slightest hint of tension sing the Oh in the interval indicated.

Repeat this process with each of the vowel sounds, Ah, Ay, E, and Oh. Then repeat again on all these sounds, this time prefixing each vowel in succession with one of the consonants W, M, L, and very questionable prep.

THE END

SEPTEMBER 1941

## A Technic of the Bel Canto

By John W. De Bruyn

R, P, T, B, D, and N. Always listen carefully.

Comments: 1. These psychological-physiological operations have occurred: First, the student has attempted to control attention so that the stream of consciousness will focus upon a tone heard by the "mental ear." Second, the quality of the mental tone has been affected by the past experience of the pupil, registered in the subconscious, and by the degree to which he possesses an esthetic sense. Third, the will has set into action, through the nerve channels, the motor expression of the mental concept, stimulating the voice mechanism so that, ideally, the conceived tone will be sounded as it has been mentally heard.

4. Through practice unhampered by local physiological actions, the nerve channels finally form habits of production of beautiful qualities, so that eventually they almost become reflexes.

5. Much of the success of this exercise depends upon the concentrated attention and the observation of a mental pause sufficiently extended to permit the formation of the mental concept.

6. This sort of voice exercising in the author's experience has proven not only the most profitable but also the most pleasurable. For these reasons voice pupils who are taught this method are apt to work at it diligently.

Exercise 2. Vowel Competition. Aim: to base on the best sounding vowel. Employ any pitch con-



THE UNIVERSITY OF FLORIDA GLEE CLUB

2. In addition to the mental tone, consciousness has attended in quick succession to the minor particularizations of two pitches forming an interval, to a certain degree of intensity, to a vowel sound, and to the extent of its duration when of good quality. If not, sound the series Ooh, Oh, Ah, Ay, E. Probably one of these will show a

tained in either of the intervals used in Exercise 1; for example, the F above Middle C. Perhaps, in

the previous exercise, you felt that one of the vowels stood out over the others in the matter of good quality. If not, sound the series Ooh, Oh, Ah, Ay, E. Probably one of these will show a

superior tone. Select this vowel sound as a "lead," pairing it successively with each of the other vowel sounds until all possess the richer texture of the lead vowel. If a vowel sound preceded by a prefixed consonant has sounded better, as it may, use it with its consonant as the lead. If one in the series of vowel sounds is conspicuously poor in quality—Ay for example—double pair it with a better vowel, as Oh-Ay-Oh.

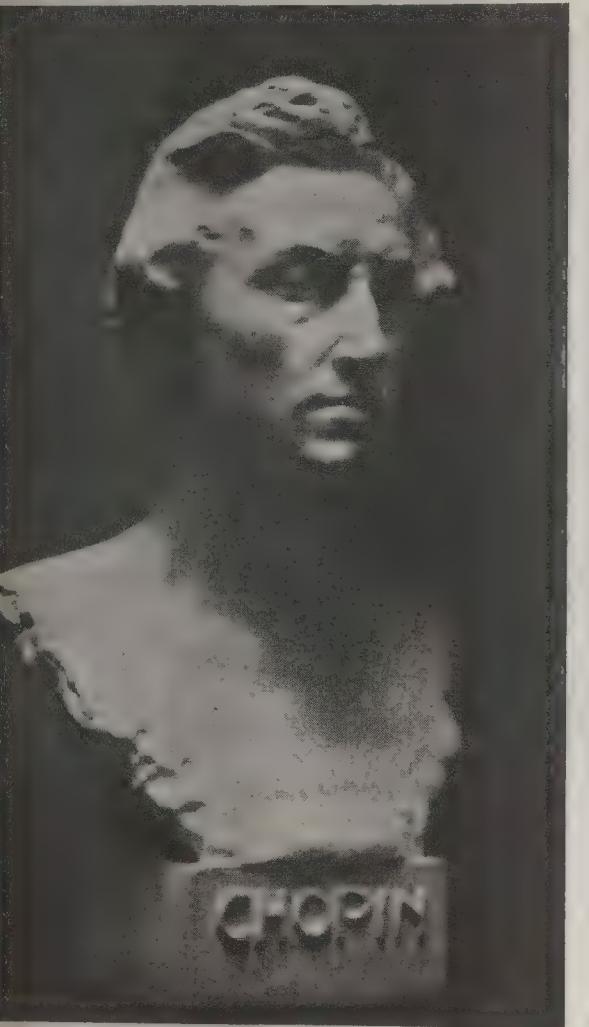
Comments: 1. It must be true that any vowel outstanding in agreeable quality was produced by a superior production. Therefore, if the sensations felt in producing the richer vowel sound are transferred to those (Continued on Page 630)

VOICE

## Music and Culture

A GREAT DEAL HAS BEEN WRITTEN of Chopin the man, the artist, the composer and his works. Of Chopin the teacher there is only fragmentary record. Niecks, one of his biographers, says: "As Chopin rarely played in public and could not make a comfortable living by his compositions, there remained nothing for him but to teach, which indeed he did, till his strength forsook him." Many of our readers have doubtless asked themselves such questions as: How did Chopin teach? What did he stress? Who were his pupils?

The immortal Pole's professional career lasted but seventeen years—from 1832 to 1849. When we recall that he was afflicted with a frail constitution and general poor health, his accomplishments are all the more amazing. He arrived in Paris—then the center of European art and especially of music—when he was twenty-two years of age. He had previously concertized in Poland, Austria and Germany, where he had achieved artistic recognition. His Parisian débüt, as well



FRÉDÉRIC FRANÇOIS CHOPIN  
From a widely acclaimed recent bust by the famous French artist, N. ARONSON.

as several subsequent appearances in the French capital, showed decided financial deficits. He did, however, appear very frequently in select private gatherings, which were more to his liking. To Liszt he is reported to have said:

"The crowd terrifies me, their breath suffocates me, their staring eyes paralyze me. I am not made for the public; you are. If you don't win them, you overwhelm them."

# Chopin's Unusual Teaching Methods

By Sidney Silber

Only toward the very close of his life did his concerts in England and Scotland bring him profit. Bidou states that his recitals at Lord Fal-mouth's house and that of Mrs. Sartoris brought him nearly three thousand guineas (about fifteen hundred dollars), a large sum for those days.

## Distinguished Pupils

Chopin was so discouraged at his reception in Paris that he was on the point of emigrating to America, when Prince Valentine Radziwill took him to a *soirée* at the house of Baron James de Rothschild. His playing and his refinement of manner were so admired that he was at once engaged by several ladies present to teach them. In a short time he became the most fashionable teacher in Paris. The majority of his pupils were from the nobility. They were real lovers of music, all amateurs, who cultivated it for its own sake. Among these we note such names as: Princess de Chimay, Countesses Potocka, de Kalergis, Esterhazy, Bramcka, d'Est, de Lobau and Miles. P. de Noailles and de Sudre.

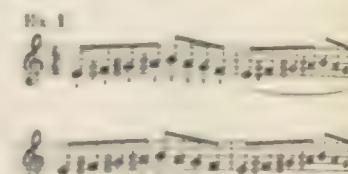
It was unfortunate that three outstanding pupils were snatched away by death before they could gain widespread recognition. These were: Karl Filtsch, Paul Gunsberg and Caroline Hartmann. Filtsch, at thirteen, made such a sensational success at his London débüt that Liszt declared he would have to retire from the concert platform if and when Filtsch matured. He died two years later. Paul Gunsberg was a victim of tuberculosis. Caroline Hartmann's death was likewise premature.

Chopin was dearly attached to M. A. Gutmann, in whose arms the master drew his last breath. A celebrated pupil, who lived to a ripe old age, was Georges Mathias (1826-1910), who for many years was a professor at the Paris Conservatoire. The list of other prominent pupils includes: Karl Mikuli—who prepared an edition of Chopin's works, embodying notes made by the master—Charles Lysberg, Thomas Dyke Acland Tellefsen, J. Kleczynski, Julian Fontana, Lindsay Sloper, Brinley Richards, Casimir Wirink, Gustav Schumann, Mlle. Gavard, Jane Stirling and Mmes. Dubois, Peruzzi, Rubio and Streicher.

## Chopin's Theories

We are indebted to Kleczynski for the following data collected from various sources: "For Chopin, delicacy of touch was the basis of instruction. The first condition for a good touch was a good position of the hand, and he was very exacting on this point. He trained the hand with infinite care before entrusting the reproduction of musical ideas to it. In order to give the hand a position at once graceful and convenient (two qualities which, in his opinion, always went together), he

would have his pupil drop it lightly on the keyboard in such a way that the two fingers of the right hand rested upon the notes E, F-sharp, G-sharp, A-sharp and B. This was for him in normal position. In this position, he would make them play five-finger exercises to ensure the evenness and independence of the fingers, with a light *staccato* touch, next with a heavy one; then *legato*, but alternating, *legato* with complete *legato*. The following is the scheme of the exercise:



"He made them do corresponding exercises in the left hand, placing it in the position: F, G-flat, A-flat, B-flat and C. They next worked on scales, bearing in mind that the hand must be maintained in its normal position."

## Scales

"He began with scales in which the normal position naturally occurred: B major for the right hand, D flat major for the left hand. He attached far more importance to the maintenance of this position than to passing the thumb. It sometimes occurred that he passed it under the fourth finger or even the fifth. The following is an example of a fingering taken from the *Scherzo* in B-flat minor:



"And here is another taken from the *Etude* A minor Op. 25, No. 11:



"These fingerings, which scandalized pianists of the old school, left the hand in position. The same is true of certain instances of passing the third or fourth fingers over the fifth. Here is an example from the *Nocturne* in B-flat minor:



"The study of the scales and arpeggios was first carried out *staccato* and, as we have said, in the scales of B natural and D-flat. Then, by various gradations of *mezzostaccato*, of accentuate *staccato*, and so on, lifting the fingers high and the mere play of the muscles, they arrived at passing the thumb without allowing it to lose its horizontal position, next. Continued on Page 608

# A Chat With the Aspiring Organist

By

C. Albert Scholin

Composer and Organist of Kingshighway Presbyterian Church, St. Louis, Missouri



C. ALBERT SCHOLIN

WHO WERE THE BACHS? A tribe, as it were, of "cantors, organists or town's musicians," to quote Carl Philipp Emanuel, "employed in the service of the church and accustomed to preface the day's work with prayer," so that when they gathered from over Thuringia and Saxony and Franconia in their annual family reunion "their first act was to sing a hymn. Having fulfilled their religious duty, they spent the rest of the day in frivolous recreations. Best of all they liked to extemporize a chorus out of popular songs, comic or jocular, weaving them into a harmonious whole while declaiming the words of each. They called this patch-potch a quodlibet, laughed uproariously over it and aroused equally hearty and irrepressible laughter in all who listened to it."

Religion, melody, laughter! The true Bach emulated all three in the spirit of joy! Other days, other ways. Yet the organist today is essentially a community musician. First of all he is musician to the congregational community. And after that, musician to the town. It depends upon the man. Even here in St. Louis—center of a community of one million—the deaths of the organists, Charles Galloway and Ernest Krueger, were losses not merely to their families and to the congregations that they served; they were losses to civic life as a whole. Times change, and a spontaneous recognition of community leadership is as enduring as human nature.

Such leadership is dependent upon two things: character and personality. In character we may include—in a truly Bachian sense, perhaps—musicianship, and the religious spirit which it manifests; that is to say, the authentic inner man. The outward is the personality which meets its fellow-man in fellowship, self-respecting, self-possessed.

## Even As You and I

The Bachs had to make a living, as do we all. But the fun they had in doing it, as disclosed by Carl Philipp Emanuel, shows that technic was not acquired as a source of virtuosity, but as a source of fun; just as the self-respect of the great Johann Sebastian was disclosed as typical in the struggles that he had with the petty politicians of his town over their attempts to intrude upon his post as cantor. The Bachs did not wear long robes nor stiff shirts. They could be human and

## Registration

One of the most important things in organ playing is registration; that is, the art of selecting the proper stops for solo and accompanying. It is true that an organist who has only a very small two manual organ to play has a more difficult job than one with a large three or four manual organ. The reason is very simple. The organist with a two manual organ and only a few stops on each manual is very limited in his registration; while the organist with the larger instrument has a greater variety of stops with which to work. The purpose of this discussion is to try to help the organist with a small organ.

We have in mind a small unit organ of only five ranks, as follows:

GREAT
16' Gedeckt
8' Open Diapason
8' Gedeckt
8' Dulciana
8' Oboe Horn
4' Octave
4' Flute
4' Dulcet
2' Super Octave

SWELL
16' Gedeckt
8' Open Diapason
8' Gedeckt
8' Dulciana
8' Oboe Horn
4' Octave
4' Flute
4' Dulcet
2' Piccolo

ORGAN

Playing and Leading  
By Lawton Partington

PEDAL  
16' Bourdon  
16' Gedeckt  
8' Gedeckt  
8' Dulciana  
4' Octave  
4' Flute

As you will see in examining the above specification, there are no couplers and only a 5 rank organ with the following units: Gedeckt; Open Diapason; Dulciana; Oboe Horn; Bourdon Pedal.

Now let us analyze this specification. The 8' Gedeckt, 4' Flute, and 2' Piccolo are taken from the 16' Gedeckt, the 4' Dulcet from the 8' Dulciana and the 4' Octave and 2' Super Octave from the Open Diapason. The softest stop is the Dulciana which belongs to the string family; the flute stops are the Open Diapason and the Gedeckt unit, and then we have an Oboe Horn which belongs to the reed family.

If an organist will spend a little time, he can get a variety of combinations from the above specifications. Here are a few suggestions for registering an organ solo. We list first the solo stop or combination, then the accompaniment, and last the Pedal.

Sw. 16' Gedeckt, 4' Flute  
Gt. Dulciana & Dulcet  
Ped. Bourdon & Dulciana  
Sw. 8' Gedeckt & 4' Flute  
Gt. Dulciana & Dulcet  
Ped. Bourdon & Dulciana  
Sw. Oboe Horn & 16' Gedeckt  
Gt. 8' Gedeckt & Dulciana  
Ped. Bourdon & Gedeckt 8'  
Gt. Open Diapason & 4' Octave  
Sw. 8' Gedeckt, 4' Flute & Dulciana  
Ped. Bourdon, 16' Gedeckt 8' Gedeckt & Dulciana  
Sw. Oboe Horn  
Gt. Dulciana, Dulcet  
Ped. Bourdon, Dulciana

Gt. Open Diapason  
Sw. Dulciana & Gedeckt  
Ped. Bourdon & Gedeckt

Sw. 16' Gedeckt & 2' Piccolo  
Gt. 8' Gedeckt  
Ped. Bourdon & Gedeckt

Sw. 8' Gedeckt  
Gt. Dulciana  
Ped. 16' Gedeckt & Dulciana

Now, these are only a very few suggestions, and an organist who is anxious to advance in his or her profession will spend a little time each day working out good combinations. Always keep in mind that your solo combination should be stronger than the stops on the accompanying manual. It is very important, too, to have a balanced pedal combination. That is, it should be about the same proportion as the accompanying manual plus the 16' Gedeckt or 16' Bourdon.

Why are so many organ recitals uninteresting? For the simple reason that an organist does not vary his or her program enough. It lacks color and variety. A good organ recital emphatically is just as interesting to listen to as one on any other instrument. In fact, it should be more interesting, because an organist has so many different stops to work with, whereas (Continued on Page 632)

THE PROBLEMS OF THE CHOIR leader who is also the organist differ considerably from those of either office held separately. An insufficient appreciation of this fact has caused many a good organist to fail when trying to combine the two positions.

Sustaining a definite rhythm is the particular difficulty of the dual position, and the means of acquiring the ability to do this should be the immediate concern of anyone attempting the dual rôle.

A strong rhythmic sense can be developed in a choir by practicing each anthem to the point where it can be sung through with perfect time and correct speed without either accompaniment or direction. The use of a metronome is advantageous in this respect. The speed can be tested exactly at the beginning and end of the piece; and also the instrument adds quite an incentive to the choristers to concentrate on the problem before them.

If the console is in a position which enables the organist to see the choir—or, what is more important, for the choir to see the organist—much can be done by learning to play with right hand and pedals while conducting with the left hand.

This is not as easy as it sounds, and will probably require considerable practice, inasmuch as it involves filling in the correct harmony with the right hand. In four-part harmony this usually means playing the tenor part an octave higher. If there are more than four parts, then there must be at least three notes played on the manual, one of which must be the "essential" note of the chord, usually the third, unless that note appears in the pedal part.

It is also necessary—or, at least, desirable—that music be played in this style from memory to enable the player to watch the choir during the singing of difficult passages such as *pianissimos*, *rallentandos*, and similar effects.

The left hand "beating" must be practiced until it can be done gracefully as well as effectively.

Considerable single part practice is advisable at each rehearsal, to ensure confident entries in contrapuntal music, since the organist cannot always indicate them as many conductors do.

There is one very common fault which we cannot condemn too strongly. That is: beating time with the organ tone by means of the swell pedal. Or, as is often done, with *staccato* emphasis of the beat where such is not indicated in the music. This sort of thing is fatal to good church music, even the singing of hymns.

Kneeling Exercise  
By Janet Nichols

The conscientious teacher and the careful pupil are likewise very much concerned about the first joint of the fingers and concentrate, at least mentally, on the fact that these joints must never cave in.

The amount of consideration that should be given to this important factor depends somewhat upon the structure of the hand. A limber or double jointed hand will require more attention than the strong, firm hand.

Regardless of the hand, the "Kneeling Exercise" will do no harm; in fact, it will really help every joint—from the finger tip to the bend in the

joint—will be flat on the keys; and play this passage several times a day, repeating the words, "I kneel, kneel, kneel, kneel."



Those who are less troubled with the first joint of the fingers caving in may do a simple "rolling" exercise. On one strike any white key with the thumb; on two roll forward, in kneeling position, with the 2nd finger. And then do the same exercise with fingers 2 and 3, 3 and 4, and finally 4 and 5. Repeat the words, "Strike—roll," with each two counts.



Both of these exercises will greatly strengthen the first joints, thereby eliminating further concern about them.

## Legato Phrasing

By Annette M. Lingelbach

For the practice of smooth legato playing, give the young student this phrase from Berrie Ray Copeland's *The Gloomie's Band*.



Remind him not to release the first double until the fifth finger is over D, ready to play the same is true of the following notes in the measure. Stress slow playing for best results.

Call this drill, "Rocking in a Hammock," since the hand goes back and forth in reaching the notes. Transpose it into the major and minor keys for greater variety in practice.



Showing proper positions of Clarinet embouchure



Showing type of embouchure adapted to Baritone, Euphonium or Trombone

month" is gone forever, and without any regrets at all.

## Organizing the Preparatory Classes

While beginning classes should be open to all students desirous of joining the instrumental classes, it is necessary for the instrumental department to formulate a definite plan for the enrollment of beginners. It is not enough to organize the initial group in accordance with the wishes of the interested students, each one choosing his own instrument without really knowing (in most cases) what he wants. The serious responsibility rests with the

One of the great difficulties of the past has been that instrumental instruction for beginners has been doled out in a general way to large classes. Under such circumstances, problems of adaptation have been overlooked, and as a result many students have continued to play upon instruments year after year without appreciable advancement.

In order to correct this type of weakness in our instrumental program, the following plan of selecting and assigning students to instruments is suggested. Naturally, specific details are not inviolable, but the principles upon which such a plan is based are important to any discriminating action.

During the open days of school, tests should be given to every student in grades four to eight, inclusive. While these tests are not infallible, they do serve as a basis in determining the musical aptitudes of the students, and they give some information from which the instructor may begin the selection of his future instrumentalists. These tests should include such important characteristics as tonal memory, rhythm, and pitch discrimi-

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instructor, as it is at this time that he must be an expert in determining the aptitudes and physical adaptabilities of the beginners for the instruments from which choice is to be made.

Students, and their parents as well, must be made to understand that the happiest choice lies in a consideration of physical and mental aptitudes, and that the best guidance to

a proper choice will be furnished through careful consultation with the instrumental instructor. The burden, of course, lies upon the shoulders of the instructor. He must be able to reach deep into his experience, and must have given close attention to physical and other individual differences in order to speak with authority.



Example of lip vibration



Showing lip vibrating with mouthpiece

Instrumental Adaptation and Aptitude Tests  
By William D. Revelli

Head of the Department of Instrumental Music,  
University of Michigan

ination. In addition, information concerning the student's academic background and personal habits or personality traits should be secured from the home room teacher or school principal. The

## Music and Study

Scale Builders  
By Marie Stone

tests, of course, are not given with the idea of eliminating certain students from the beginning classes, but rather to determine their status and to serve as an aid to discovering the complete facts about their musical aptitudes.

## Adaptation Classes

After the students have been given the preliminary aptitude tests and some sort of partial classification has been made, the next appropriate step would be to ascertain each student's adaptability to specific instruments. Such adaptation classes will require considerable time, and decisions by the instruction staff or instructor should be made only after a very thorough analysis of the student's qualifications. It is well to have the student himself understand the objectives of such trials, and to let the parents know the purposes of such a plan of procedure. All should understand, too, that any first decision is not irrevocable, and that the determination of the advisability of any one student's playing any one instrument is subject to subsequent change. Frequently, students who have responded poorly to initial tests will show surprising changes after a time.

In organization and application of the results of the adaptation tests, it is recommended that divisions be made in accordance with the usual groupings in four sections: brass, woodwind, string, and percussion. In giving these tests it seems best to deal first with fourth grade students; and all students should be advised not to purchase an instrument until adaptation tests have been concluded. The initial tests will at least indicate to which family of instruments the student is physically best adapted. In going ahead with this plan, the school music department should have available a number of mouthpieces and a group of instruments which can be used for testing purposes. It goes without saying that such instruments and mouthpieces should be carefully sterilized and cleaned for sanitary observance.

## The First Meeting

At the first meeting of adaptation classes, every student registered for beginning instrumental class instruction should be present. Up to this point, no definite instrument has been assigned. One of the first processes of classification, perhaps, is that of determining which students seem best adapted to brass instruments. Let us assume that the group of novices is gathered together. The instructor may choose to take the cornet first as the specific instrument on which he will attempt to determine adaptabilities. He begins by demonstrating, or having one of the better players in the high school band do so, the possibilities, the qualities, the functions, general position, and sound of the cornet. After such a demonstration, he explains briefly some of the elements of brass playing, stressing especially the importance of lip vibration and breath control.

The instructor next asks the entire class to participate in the following exercise: each student places his lips so that they are very much relaxed, or "loose," and away from the teeth. Then, he blows his breath outward between the lips in such a way that they are set into vibration and cause a sound which can be described as similar to the "putter" of a motor boat. By demonstrating and asking for the sound of the "putter" of a motor boat, the desired response is usually elicited. This simple exercise tends to relax the lip muscles, and encourages participation by all students including the timid or self-conscious. As the students indulge in this exercise, the instructor looks over the facial characteristics of (Continued on Page 637)

In addition to the usual dangers and pitfalls which perplex the earnest beginner, Bill is having difficulty to play the piano backwards, she strives for a greater measure of patience and ingenuity in dealing with him. If she does keep this in mind, she is likely to arrive at a false conclusion that Bill is not talented, her gift for the piano, or is actually stupid at the mind in reverse. Bill is likely to have more difficulty with coordination. His right-handed associates can be distracting enough when they play one hand ahead of the other, or confuse clefs, or focus their attention on one hand to the demoralization of the other, but Bill is likely to emphasize these qualities beyond belief.

On the table in the reception room of the studio lies a box containing many small cardboard squares. There is a card for every note used in building the scales (C-flat, C, C-sharp, D-flat, D, D-sharp, E-flat, E, E-sharp, F-flat, F, F-sharp, G-flat, G, G-sharp, A-flat, A, A-sharp, B-flat, B, B-sharp) and also several squares marked "W" and "H" for the whole and half steps.

So, if the pupil is studying the D-major scale, he comes to the studio a few minutes early; and, while waiting for his lesson, he takes these squares and arranges them to spell the D scale. Then, below the letter squares, he places the correct whole and half-step squares:

D E F# G A B C# D  
W W H W W W H

If he builds his scale without a mistake, he is allowed a certain amount of credit on his lesson grade for that day. The children enjoy doing this work because to them these scales are music puzzles to be solved, and not lessons which they must learn.

The Left-Handed Student  
By Marguerite Nearing

Bill is eleven years of age. He is bright, makes good grades at school; and, when he is not playing baseball, he spends most of his time at the piano, picking out tunes with very elementary accompaniments. There is no doubt about it—Bill is musical. He has a good ear, a sense of rhythm and a real feeling for the music he has heard. His mother has decided to give him piano lessons. Whatever else Bill does with his music, she knows that a few years of preliminary work at the piano are not only helpful but essential. Bill is a promising student, and he has a wise and cooperative mother. The teacher is selected with more than usual discrimination, and the lessons begin.

Now there is one peculiarity about Bill that his mother forgot to tell the teacher. And it is something that is going to affect his entire piano career. Bill is not going to say anything about it, for his peculiarity is to him perfectly normal. His teacher may be the type who will not take the trouble to find out anything about it. Or she may think, if she is the type who does find out, that it means nothing, and proceed with the same approach she would use with the average child. Happy the day for Bill and his mother if the teacher is one of the rare ones who will immediately discover it and keep it constantly in mind during his first lessons! For Bill is left-handed.

To Bill the piano is as backwards as it would be to us if the extreme top notes thundered a deep bass and the bottom notes ran up to a shrill treble. In ninety percent of the music Bill is going to play, the right hand will carry the leading part. He has had little trouble in other activities. When he plays baseball, he notices only that his left-handedness is likely to disconcert his opponent. If he wants to play golf, he can buy left-handed golf clubs. But at the piano he must be right-handed, whether or not he likes it. If Bill's teacher keeps in mind that

The Master Lesson upon Bach's "Air on the G String" by Sidney Silber, previously announced for this issue, will appear in the October issue

THE

EDU

SEPTEMBER, 1941

## Great Musical Women of Yesterday

By C. Richard Ginder

JULIET SAT SUDDENLY UPRIGHT. You would have done likewise, if someone had been tickling the soles of your feet before an audience of thousands. No mischief lay behind this prank, which occurred at a performance of Bellini's "Romeo and Juliet." Mme. Schröder-Devrient had been watching the acting of the heroine in high dudgeon. What a miserable actress! Romeo was pouring passionate music into her ears, and there she sat—Juliet—blinking sleepily out at the audience. It was exasperating. She must wake up the singer, somehow.

That was characteristic of Schröder-Devrient. You, perhaps, have never heard of her? It is curious that so many women musicians should have lapsed into their own unknown Valhalla. One thinks of several names offhand—Jenny Lind, Fanny Mendelssohn, Clara Schumann, and Tietz. But when one examines the claim of each to fame, he finds that it rests not so much in her own effort, as on her connection with someone else. Jenny Lind's voice, of course, has become a tradition; another generation will have eclipsed Tietz; as for Fanny Mendelssohn and Clara Schumann, they would not be known to-day were it not for Fanny's younger brother, Felix, and Clara's husband, Robert.

By all means, the teacher should never take the attitude that he considers the left-handed pupil abnormal or difficult. He certainly is not abnormal, and he need present no extraordinary difficulty to the teacher with sufficient intelligence to take his condition into consideration. There is no reason why such students cannot become accomplished pianists.

The teacher should constantly emphasize the point that the pianist's ideal is ambidexterity and that, while this ideal is unattainable, the more mastery the pupil shows the nearer he approaches it.

Poise at the Piano  
By Esther Diron

An audience enjoys a musician who gives an appearance of poise and assurance at the piano. In achieving this air of calm assurance, good posture is one essential. Correct posture is largely a matter of habit and imitation, and it is surprising how quickly bad posture habits can be broken. It is very necessary to have a piano bench or chair of the correct height, and the pupil should be trained to keep the bench at an easy playing position from the piano. The elbow should be slightly above the level of the keyboard, and the feet near the pedals in readiness for playing. The pupil should be told to sit tall with shoulders straight but relaxed, and to imagine the base of his spine resting securely against the back of a chair. It is quite often an indication that glasses are needed, when a pupil does not sit at a correct distance from the piano.

Carl Maria von Weber was won by her performance in his opera, "Der Freischütz," which he directed in Vienna early in 1822. It was probably he who arranged a contract for her with his own company in Dresden. Many stories could be told of the kindly discipline to which he subjected the

handkerchief used in the evening's performance as a love signal.

Henriette Sontag was another of those meteoric figures. She made her operatic débüt at the age of six, and later fascinated the same Beethoven and Weber. In fact, after the première of Weber's "Euryanthe," with Sontag in the title rôle, Beethoven's first question was, "And how did my little Sontag sing?" An enthusiastic crowd at Göttingen threw her carriage into the river, believing that no mortal was worthy to occupy it after Sontag had used it.

## The Romance of Clara and Robert Schumann

The most appealing and perhaps interesting of all women musicians was the lovely Clara Wieck, Robert Schumann's wife. The story of their courtship grows more beautiful with every telling. Clara was the daughter of Robert's teacher, Friedrich Wieck. The romance began when the sensitive young composer first heard Clara—then only thirteen—play in public. He was deeply impressed.

"Think of perfection," he wrote, "and I will agree to it." He was nine years older than Clara at the time. The years passed, but Robert did not forget his Clara. He was writing, composing, drawing up epoch-making critiques—until the day when he might ask old Wieck for his daughter's hand. That



MME. SCHRÖDER-DEVRIENT

day came. In 1836 he consulted Clara's father, but Herr Wieck was unwilling to accept a resourceless young artist as son-in-law. Schumann, deeply wounded, walked back into the world, determined to earn himself a competency.

Three years later, he returned. Wieck was still adamant. By now, Robert was twenty-nine, and Clara was twenty. Following the custom of the day, he took his case to court. The process dragged through twelve tedious months before the courts decided in his favor. The anguish, the tortured suspense of those days must have worked morbidly on an already overwrought temperament.

Still, he finally had his Clara, and they were married in September, 1840. His happiness during this period bubbled over exuberantly into his compositions. For the first time, he wrote songs, of which he said: "I am now writing nothing but songs, great and small. I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it."

Their life was everything that could be wished for. The years following 1840 saw the composition of Schumann's most beautiful music. He lived and wrote for Clara and his children. She accepted as her sublime duty, after the cares of her family, the public (Continued on Page 632)



## Music and Study

these make up Austria's golden age. And, unquestionably, Schubert relates more to this great past than to his own day.

## Schubert, the Classicist

With the mood of the Counter Reformation in mind, Schubert should not be considered simply a romantic composer. Romantic he is, from the viewpoint of the time in which he lived, and the contemporaries whose writing influenced his works. But certainly not romantic, if you interpret that misused word as meaning strange and bizarre. In considering the sonatas, it fits him not at all. Schubert's writing here is utterly classic; one might almost say spare and austere. The perfection of his melodic line is the only feature which might be considered romantic in the sense of expressive, emotional outpouring. And this is the factor which has long made for the popularity of his *Lieder*.

Unfortunately, in our admiration for the *Lieder*, most of us have overlooked the elements of greatness in his other works. The piano sonatas are a strong case in point. Here he has never relied for his effect wholly on the melodic line. Rather, Schubert is completely individual in introducing new elements into the construction of the musical fabric: strange and unusual modulations and, above all, the use of rhythm and dynamics, which is part of his own personal manner.

The sonatas clearly show the *Sturm und Drang* (stress) through which the young composer was going, in the attempt to reconcile the dictates of his individuality with the seemingly repressive precedents of tradition. In the early sonatas, Schubert apparently tries to shape his musical exuberance in the molds of Beethoven. Then, suddenly, he becomes entirely and gloriously himself. He bursts the bonds of convention. To be sure, he wanders off into unacademic digressions, but these very wanderings give us his most beautiful and most profound music—the music of sheer melodic loveliness which has made the songs unforgettable.

With the sonatas, too, there is a continuous line of struggle and experiment. Their significance lies therefore not only in the magnificent music with which each of them is filled, but in the way in which they show that Schubert had set himself the conscious task of resolving the equation between tradition and his individuality.

The world is familiar with the story of the wonderful years during which Schubert turned out such an unceasing flow of creative work as has never been known; of his composing the first movement of a quartet in four and one-half hours, and eight songs in a single day. But his first great essay in the medium of the sonata coincided with a return to more normal output.

Why, in 1815, Schubert should have changed his center of interest and experiment cannot be said with certainty. Possible influences suggest themselves; he had met one or two very talented pianists, including J. von Gaby, who later became a fine interpreter of Schubert's music. Some of his friends owned the most modern instruments, and Schubert was inspired by the possibilities they suggested. Perhaps also, at this time, he had grown to his first full appreciation of Beethoven. At any rate, he began to write piano sonatas, a new form for the enterprising composer. Technically they present a few problems, which are unquestionably a factor in their neglect by concert artists to-day. The difficulties are far from insurmountable, however.

No one wrote for the piano as did Schubert.

Yet it is not always easy to fit his writing into the pianist's hand. It is this unpianistic aspect of the sonatas which has made them unpopular. There are many passages with repeated chords or octaves taken at terrific speed (as in the last movement of the "Sonata in A Minor, Op. 143" or in the second movement of the "Sonata in A Minor, Op. 42"), and with difficult changing harmonies. Specifically, take such a work as "Op. 42." Observe the fast chords in the last variation of its second movement. A beautiful sonata, but there is little wonder that pianists find it almost unplayable in spots.

Some of the musicologists among them claim that the piano of Schubert's day did not have the deep key action of our instrument, and that accordingly it was easier for his contemporaries to play these fast repeated chords than for us. This does not seem credible. Although the action of to-day may be deeper, the entire response of the piano is five to ten times as rapid.

## Schubert, the Pianist

Apparently, for his day, Schubert performed his own works well. His father writes that Franz played beautifully, and was able to encompass these complicated passages without difficulty. Not that the composer had either the inclination or the ambition to be a virtuoso, yet he was regarded as one of the finest pianists in Vienna. He accompanied his songs to perfection, and from all accounts made dance parties a glorious pleasure with the playing of his own waltzes. His friends describe how his fingers slid over the keys with "mouse-like rapidity." But, although this throws light on certain characteristics in his writing (how much in Weber, for instance, is due to his enormous hands and the narrow keys of his Brodmann pianoforte!), we learn much more from a letter to his father, in which Schubert says how pleased he was at being told, after he had played the variations in his "Sonata in A minor, Op. 42" that under his fingers the keys "were transformed into singing voices," and adds that he cannot bear "that confounded thumping which delights neither the ear nor the heart."

Perhaps it is because of this individual and novel character, expressed at its fullest in the sonatas, that the world has been hesitant and slow to evaluate them. But the student would do well to ask himself this question: "Although one may gain no worldly triumph through sensationalism or showmanship, is the reward not worth the inevitable struggle?" I believe the answer is clear. Granting that the sonatas have limitations in performance, their pages cannot fail to enrich the minds and hearts of those who hear them. The sheer sound of this music, the magical outburst in E major in the first movement of the "Sonata in A Minor, Op. 143," after the softer G-flat major chord—these things are the prerogative of a man who could find fitting and perfect expression for every human feeling, and for the whole range of nature. Greater gifts we cannot ask.

I append here the chronological list of the sonatas, as compiled by Mr. Richard Capell, music editor of the London Daily Telegraph and Morning Post. "No. I, in E" (Feb., 1815). Three movements only. "No. II, in C" (Sep., 1815). Three movements only. "No. III, in E" (1816). Five movements. Published in 1843 as "Five Klavierstücke." "No. IV in A-flat" (May, 1817). Two movements. The finale in E-flat. "No. V in E minor" (June, 1817). Two movements. But *Kolossal*—a cords an unpublished Scherzo which he believes belong to this sonata. (Continued on Page 606)

times of calculating, unscrupulous tradesmen. Did I still doubt? If so, look there! Burned deeply in the wood inside the instrument, out of ordinary reach but within sight, was the name, "Chatelaine," and the date. This burned brand is now lost. "No. III in E" (1816). Five movements. Published in 1843 as "Five Klavierstücke." "No. IV in A-flat" (May, 1817). Two movements. The finale in E-flat. "No. V in E minor" (June, 1817). Two movements. But *Kolossal*—a cords an unpublished Scherzo which he believes belong to this sonata. (Continued on Page 606)

a good pianistic equipment. And, even more important, he must be able to grasp the entire pattern of the piece.

After sifting out the less significant material in a long sonata movement, he should emerge with only four or five large, integrated musical ideas, not numerous little bits of musical sequences, phrases or thematic fragments. Listeners often find the length of the Schubert sonatas trying. Yet a long range view, with careful regard for the chief musical ideas which comprise each movement, will reduce that apparent length. In beginning a movement, always keep the end in view. Subordinate the incidental arabesques and ornaments to Schubert's few intensely dramatic lines of musical thought. Take care of the whole and the parts will take care of themselves.

Presently, having reached the main streets of Brest, I began to linger about the rather indifferent shops of that famous seaport. In the corner window of one of them I noticed a handsome musical instrument about which I then had scant knowledge—other than that it was a violoncello. But why was it being offered for sale in a furniture store? Somehow my interest was aroused, my adventurous spirit stirred; and then and there I lost my heart to The Heavenly Violin.

I entered the shop and, in soldier French, engaged the proprietor in conversation concerning the instrument in his show window.

"Yes, the violoncello is very old, made back in 1780," he informed me, after looking at the ticket inside. That was indeed old. But was it genuine, made as he alleged by M. Chatelaine?" *Mais oui, mon Capitaine*," he assured me, "of a certainty it was made by Monsieur Chatelaine." But I was dubious, of a doubt engendered by much time spent in France where soldiers were often the vic-

## Adventures of a Violoncellist

By

John Fassett Edwards

out on what has since proved to be a long trail, one still being traveled, although now the mud is far less deep than in the beginning. Meanwhile, I purchased, at a music store, an instruction book written in French by a man named Lee, who I assumed was an Englishman. However, the language of music is universal and, armed with this choice tome, I set out alone to learn to play an instrument which is even more difficult than the difficult violin.

## Fruits of Suffering

Soldiers are long-suffering creatures, and nobody threw anything as I boomed and squeaked and moaned to my heart's content—which was considerable. By means of careful attention to cause and effect, in time I became so proficient that I could draw out a reasonably clear tone of not too bad a quality. But, today, in considering those early efforts, it was a wonder that any but the most deplorable noises came forth, for my lack of knowledge about the violoncello was abysmal. To be sure, long before our trip overseas, I had played violin with rather extensive orchestral experience. But this was quite another thing.

One day came an order from my C.O. to go up into Germany to serve with the Army of Occupation, and presently the old Chatelaine and I were billeted in the city of Coblenz am Rhein, in the home of a wizened little widow. Probably it was fear of the conqueror that kept her from tossing us out, or perhaps she needed the rent money; at any rate I was allowed unmolested to pursue my noisy way.

During occasional attendances at the Stadt Theater, I heard a violoncellist playing delightful solo parts. I went to see him. He spoke no English, and my German was quite lame. But by means of grunts, barks and assorted funny noises, plus many gestures, we managed to converse along similar channels, and I was taken on as a pupil at the extravagant rate of ten marks a lesson.

This really excellent player set me straight about the adjustment of the instrument, which he found lamentable, its tone closely resembling that of an excited parrot. Incidentally, he showed me that it was not much of a violoncello, except as to size. However, my enthusiasm was not abated by this dismal report, which served only

VIOLIN

Edited by Robert Braine

to arouse a decision on my part to keep on hunting for a violoncello of proper voice.

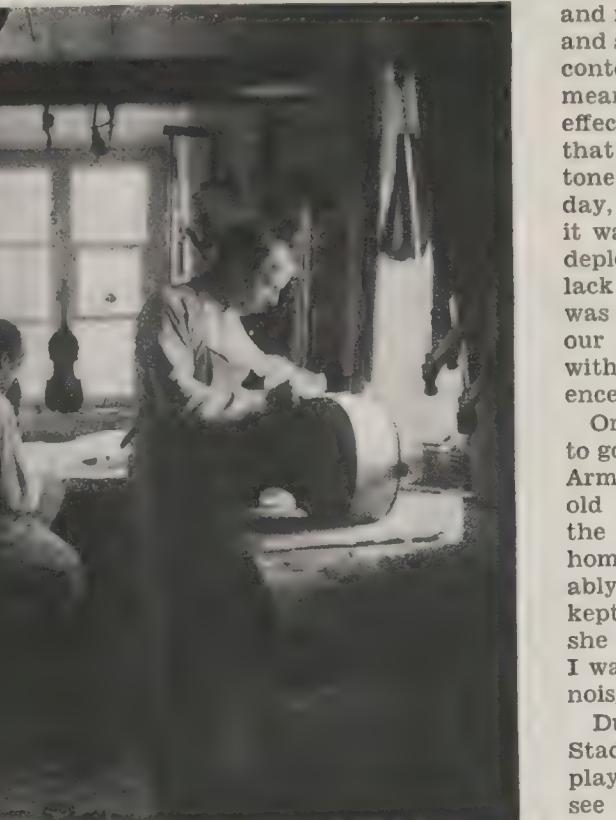
Since Cologne is only some sixty miles from Coblenz, I often went there, to browse about in the narrow, crooked streets, seeking music shops; also, I had the good fortune to visit the famous Museum of Music. Questing the elusive instrument, I went into shops of all sorts, ultimately into the ancient one where *eau de Cologne* originated. At this fragrant place they directed me to a music shop operated by one Herr Luelsdorf, in Mittel Strasse.

## A Collector's Paradise

Words are inadequate to do justice to what was found at Herr Luelsdorf's. His excellent home consisted of three floors and, except for the top floor where he and his family lived, it was one grand mass of violins, violoncellos, and a few double basses—almost all of the last being out of order. These instruments were resting on their edges, around the floors, against the walls, cluttering every available space. One had to step most gingerly in order not to tread upon something which once might well have been the pride and joy of some musician's life. How many instruments there were could not be imagined. Luelsdorf himself did not know.

Many visits to this shop followed. Certainly in this vast aggregation of musical merchandise there must be quite what I sought, but it always seemed so difficult to make a selection. As a rule, most of the violoncellos were in good order, unlike the violins, many of which were in a sad state of dismemberment. Eventually another violoncello was selected, again a French one—a Chapuy—which had a tone that delighted me as it was played by the Herr's buxom daughter. My unloved Chatelaine was given in trade, and the Chapuy was taken back to Coblenz. Happy as a lad with a new toy, I promptly got another music teacher, a young man who played in a trio in a Germanic edition of a night club. This player had spent some years in the States and spoke a smooth form of American. Under this new set-up the bar of language that had impeded my musical education was dissolved; and somewhat rapid advancement was made—also, my investigating spirit sprouted and grew.

By that time word was noised about Coblenz that, at the office of the Attending Surgeon, an American captain was buying violins and violoncellos; and we were beset by would-be sellers of stringed instruments, many of which seemed excellent. Even pianos and harps were offered, but these were easily refused. Not so with many of the other instruments. Had I felt competent to judge worth and real maker, I might have made a fortune, because, if an instrument were over a century old, as evidenced by the ticket within it, no import duty would (Continued on Page 634)



The violoncello workshop of the famous maker, Mathias Klotz. This shop has been in uninterrupted operation since 1670—two hundred and seventy-one years.

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# Putting Songs Across the Footlights

An Interview with

Nino Martini

Distinguished Tenor of the  
Metropolitan Opera Association

Secured Expressly for THE ETUDE by Annabel Comfort

**G**IVING A CONCERT is the singer's greatest test. He has nothing to lean on, no scenery, costumes or chorus to help him along. He must rely solely upon himself, his vocal artistry and personality. Although singing in opera is probably the least remunerative for most of us, it balances our budget in prestige gained. Many people feel that I should confine myself to the opera, but they forget that opera is seasonal in America and the artist must pay rent throughout the year. Concert engagements provide a more sustained income and enable the artist to sing before millions who have no opportunity to attend the opera.

## Vocal Development

Fortunately, my vocal training was carefully developed; for with wrong guidance my natural voice would have been ruined long ago, as I started singing as a boy. For the past fifteen years I have spent hours each day in acquiring correct vocal habits. Many times in my life, have I risen at dawn to practice; and the rest of the day has been spent in study for the various requirements of my chosen career. One must know at least three languages, many operatic rôles and hundreds of songs. Yes, there is plenty of work to be accomplished, and one can spend ten or twelve hours a day in preparation, if the singer intends to reach the top rung of the ladder. I do not believe in luck. Just replace the idea of luck with plenty of hard work. That I do believe in.

The student should set aside a regular daily time to practice scales, arpeggios, trills, legato phrasing, breathing exercises and all other details that make up vocal art. Careless irregular practice never made an artist. It is the consistent daily work which counts.

Breathing is the basic factor in singing. This came naturally to me, but that does not mean that I neglect breathing exercises. So many vocal students are apt to breathe through the mouth instead of the nose. This habit is not only confined to students but to advanced vocalists as well. A good exercise to correct this habit is to sing from a sustained *pianissimo* to a loud *forte* and back to a *pianissimo* again. I know that this is difficult, but it will develop the chest and leg muscles—in fact, all the muscles. And when one sings, every muscle in the body should work; even the arms should work. If you will learn how to handle your hands and arms, your voice will come forth more freely. At least, I have found this to be true. Some people are born with what may be termed a "long breath," but if your breath is short, you should go

to a good teacher who specializes in breath control. The student should rely upon his intelligence for, due to physical differences, human beings vary to a great degree. One singer may open his mouth one way because of the formation of his throat, while another singer must use another manner because of an entirely different throat formation. For this reason, the vocal teacher must realize that each individual has a personality entirely his own. Students should be allowed to be natural in their singing, to be themselves and let their own personalities be their guidance. The stage is the best teacher for a singer, after he has mastered his vocal technic; and, after all, the public will be his judge, in spite of any other circumstance.

## Repertoire

The singer should be skillful at program making; he must keep the listener's pleasure constantly in mind. If he sings only numbers pleasing to himself, the audiences may applaud, but only politely. If he sings what the audience enjoys, both audience and artist carry with them the memory of a happy experience.

My own preference is to open a program with a slow sustained aria or song, partly to warm up the voice and also to overcome the nervousness so common to all singers. A good way to warm up, is to use the full voice; which can be done in certain Mozart arias and fast Scarlatti numbers in contrast to a slow sustained song such as *Tu Lo Sai* by Toselli. Mozart arias are especially well placed at the end of the first group, because they require a "long breath" control and a florid technic. At this point the voice should be ready for the concert.

My second group is usually made up of French songs. In this group, to avoid anything commonplace, I use an aria from "The Pearl Fishers" by Bizet—because the line unfolds like a beautiful flower—or perhaps an aria from "Carmen." One must use great discrimina-



NINO MARTINI

## FRAGMENTS

This delightful pianistic dream picture by the eminent Russian composer, Rachmaninoff, was secured in person some years ago by the Editor of the Etude. At that time it was considered extremely advanced in style. It is reprinted here by request. Grade 6.

SERGEI RACHMANINOFF

Andante semplice M. M. ♩ = 60

più mosso

dim.

rit.

come prima

a tempo

dim.

rit.

pp

# ALLEGRO CON BRIO

From SYMPHONY No. 5

This section from "The Immortal Fifth," long identified as one of the greatest of masterpieces, now promises to become one of the most famous compositions of general history, as its opening motif is in the rhythm of the Morse telegraph code spelling the letter "V," which has become the idiom of Great Britain's "Victory Campaign" launched last July. See article in this issue, "Will Beethoven Stop Hitler?"  
Grade 3½.

LUDWIG van BEETHOVEN, Op. 67  
Arranged by Rob Roy Peery

Allegro con brio M. M.  $\text{d} = 108$

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THE ETUDE

SEPTEMBER 1941

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# BALLET IN WHITE

Ballet en Blanc

Can't you just see the fluffy ballet skirts moving over the stage like thistledown? This is one of Miss Lehman's loveliest melodies. It should be played with precision, but with floating elbows. Grade 5.

EVANGELINE LEHMAN

Tempo di Valse M. M.  $\text{d} = 58$

# OFF FOR THE HUNT

Grade 3.

Allegro con brio M. M. ♩ = 112

LOUIE FRANK

Allegro con brio M. M. ♩ = 112

mf l.h.

Last time to Coda ♩

mf D. S.

CODA Più vivo cresc. ff

# GAVOTTA POMPOSA

Grade 4.

Allegro energico M. M. ♩ = 138

AMBER HALEY POWELL

Allegro energico M. M. ♩ = 138

mf cresc. f mp ff

Fine

D.C.

# VIENNESE WHISPERS

Miss Wright's Viennese waltz has the true spirit of the Prater, that wonderful public garden in Vienna where one went in the old days to forget one's troubles and to listen to the magic pulses of the vibrant and graceful waltzes of the great Viennese masters of the waltz. Rubato must be artistically employed and all accented notes played as indicated.

N. LOUISE WRIGHT

Grade 4. Valse moderato M.M. ♦ =

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618

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*THE ETUDE*

*A little faster*

✳ From here go to A and play to B, then *D.C.*

## LIMPID WATERS

A glassy pond, studded with lilies, white, yellow, pink, and purple, the hum of insects, and the murmur of birds, is the scenic background for Miss Bircsak's very fascinating little aquarelle. Play it quietly and gently, with velvet finger tips.

### Grade 3.

Andantino M.M. ♩ = 72

# THUSNELDA BIRCSAK

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617

VOCAL AND INSTRUMENTAL COMPOSITIONS  
A PRAYER FOR GUIDANCE

Frederick H. Martens

WILLIAM LESTER

ORGAN  
or  
PIANO

**Moderato assai**

*mf* *Sw.* *poco rit.*

*Sw.* *p a tempo*

*p tardo* Sa-viour Who art the Sun of our day, Do not de-part, but near us stay;

*Sw.* *p a tempo*

*Man.* *Ped.*

*mp* *Man.*

Let not the dark-ling clouds of doubt — From Thy love's ra-diance bar us out, — Let not the dark-ling

*mp* *Sw.*

clouds of doubt — From Thy love's ra-diance bar us out.

*rit.* *a tempo* *dim.* *Sw.* *Gt. mf*

*poco accel.* *Gt.* *rit.*

*Ped.*

**mf Poco più mosso**

*più agitato* Light-en our wear-y bur-den of care, Light-en our wear-y bur-den of care, *poco rall.* Thy gra-cious bless-ings

*Sw.* *mf* *Man.*

*rit.* *pp meno mosso* let us share, — Thy gra-cious bless-ings let us share, let us share. With mer-cy's mild and sooth-ing balm

*sospesuto e cresc.* *Ped.* *Man.*

*Tempo I* *f devoto* Our earth-ly sor-rows still, still and calm. *poco rit.* Sa-viour Who art the

*dolcissimo* *Sw.* *Gt.* *Ped.*

*mf* *Gt.* *poco rit.* *a tempo stringendo* Star of our night, Guide us to Thine im-mor-tal light; That in Thy love's un-end-ing sea-

*Sw.* *mf* *poco rit.* *a tempo stretto* *cresc.* *molto allarg.*

We may be-come at one with Thee, — We may be-come at one, We may be-come at one with *molto allarg.*

*marcato* *Gt.*

*ff* *rall.* *a tempo*

Thee, at one with Thee.

*pesante* *con moto* *nobile* *rall.*

## ARKANSAW TRAVELER

AMERICAN TUNE  
Arranged by Carl Webber

Solo for Cornet or Trumpet, Clarinet, Soprano or Tenor Saxophone, B♭ Trombone or Baritone, Bass Clarinet.

Moderately

## THE ROSE

JOSEPH W. CLOKEY

Katherine Howard

(Like an improvisation) This morn-ing when I came a-wake,  
There was a rose in full  
bloom. Look-ing right in my win-dow. I knew her when she was a bud, Just the oth-er day;  
Now she is a rose, come to stay Un-til her leaves fall off. When they're all off She'll  
go a-way. She won't be a rose- But she'll re-turn, she  
knows. She won't go far, And I'll save her leaves In my rose-jar.

# FUGUE IN B<sub>b</sub>

Prepare  
 Sw. Full  
 Gt. Flutes 8' & 4'  
 Ped. 16' & 8' (without reeds)  
 Sw. to Gt. & Ped.

With Hammond Registration

JOHANN SEBASTIAN BACH  
 Edited by James H. Rogers

Allegro giocoso

MANUALS

*mf* (A) (9)  
 Swell (closed)

PEDAL

*Ped. 6-4*

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THE ETUDE

SEPTEMBER 1941

623

Arr. by Leopold J. Beer

# RIGAUDON SECONDO

# FRANÇOIS COUPERIN (1668-1733)

**Allegro M.M.  $\text{d}=100$**

**Allegro M.M.  $\sigma=100$**

15

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics (p, mf, f, p, poco rit., cresc., rit.), articulations (staccato dots, slurs, grace notes), and performance instructions (e.g., 'cresc.', 'rit.', 'mf'). The music spans across different time signatures and key signatures, including B-flat major, G major, and A major. The staves are arranged in two columns of three, with the first column containing measures 5-7 and the second column containing measures 8-10. Measure 5 starts with a dynamic of *p* and a key signature of B-flat major. Measure 6 begins with a dynamic of *p* and a key signature of G major. Measure 7 starts with a dynamic of *mf* and a key signature of A major. Measure 8 starts with a dynamic of *p* and a key signature of A major. Measure 9 starts with a dynamic of *mf* and a key signature of A major. Measure 10 starts with a dynamic of *f* and a key signature of A major.

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# IGAUDON PRIMO

FRANÇOIS COUPERIN  
(1668-1733)

Arr. by Leopold J. Beer

Allegro M.M.  $\text{d}=100$

3

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*THE ETUDE*

SEPTEMBER 1941

DELIGHTFUL PIECES FOR YOUNG PLAYERS

—\*—  
BLUE-EYED DOLL

Grade 1.

Slowly M.M.  $\text{♩} = 66$

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HAROLD SPENCER

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THE ETUDE

Grade 1.

TO AND FRO

Moderato M.M.  $\text{♩} = 63$

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ELLIOTT S. ALLISON

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THE ETUDE

MY LITTLE CHICKEE

GEORGE JOHNSON

Grade 1½.

Playfully M.M.  $\text{♩} = 152$

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RECESS TIME

HUGH ARNOLD

Grade 1½.

Moderato M.M.  $\text{♩} = 138$

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## TECHNIC OF THE MONTH

### ETUDE IN SIXTHS

With lesson by Dr. Guy Maier on opposite page

Grade 3½.

Allegro M. M. ♩ = 100-112

LEBERT and STARK

THE ETUDE

## The Technic of the Month

Conducted by Guy Maier

### Sixths

FOR INTERMEDIATE AS well as advanced students, this simple, practical little *Etude* from the old "Lebert and Stark Piano Method," is an ideal study for speed, ease and endurance in white-key sixths. By changing the sixths to octaves you can make it equally useful for light, smooth C major scale octaves. Since sixths, like thirds and octaves, are simply a form of double notes, the preliminary exercises are similar to those given in the June (for octaves) and July (for Thirds) "Technic of the Month."

Reminders; hand (wrist) held high and quiet; gentle rotational direction felt toward the thumb; fingers close to keys; no whacking, slapping, jerking or flapping from wrist; the sixths practiced like the octaves in the June issue of THE ETUDE, first in sharply broken repeated tones, in various impulse-lengths, thus:



then in straight sixths; always softly.



Note that the impulse is invariably on the last note of each pattern. No

### A Rich Library of New Master Records

(Continued from Page 592)

is said the composer wrote for a masquerade ball at the court of Joseph II in Vienna. Fischer conducts both works—the concerto from the keyboard as was customary in Bach's time.

Mozart's "Sonata in F major," K. 376, is full of facile melodic writing indicative of his happy youth and perhaps of his freedom from the tyranny of the Archbishop of Salzburg. It was written in Vienna, shortly after his arrival there from Salzburg in 1781. A performance of this work by Yehudi and Hephzibah Menuhin (Victor Set M-791) is distinguished by the technically pro-

(Continued on Page 640)

SEPTEMBER, 1941

accent must ever be given to the first tone... Now in scale passages:

Ex. 3



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by W. & J. Sloane,  
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A Technic of the  
Bel Canto

(Continued from Page 597)

less rich, we may anticipate improvement in these latter vowels.

2. In reading poetry aloud or singing, look for and record any syllables or words that show unexpected richness. Employ them as has been suggested in this exercise.

Exercise 3. The Component Colors. Aim: to realize the proposition that beautiful tone is the correct proportion between three combined colors—mellowness, brightness, and the n-coloring. To teach the student to vary this proportion slightly for the sake of interpretation.

On the pitch previously used, sing a beautiful tone. As you do so, analyze and recognize that in such tone reside the three subordinate component colors or qualities.

Again sing your beautiful tone ideally acquired in the two previous exercises. Now successively sing three of these tones, each time slightly accentuating one of the colors. Thus, make the mellowness darker or the bright color brighter.

Comments: 1. Here we employ a complementary strategy, as earlier indicated.

2. In every tone accentuating some one component color there must also be a good proportion of the other colors. To overstress a color is to produce an unpleasant tone. Beautiful singing is a matter of meticulous finesse and of delicate balances between the color ingredients. In this aspect of analysis and synthesis we check the perfect tone by slight additions and subtractions of the three color qualities. If such trial and error should succeed in giving us a better tone, the original attempt to secure directly the maximum inclusive quality was in some way defective or inadequate. In this connection it is important to remember that the naturally dark vowel sounds are of the Ooh and Oh type and that the na-

turally bright vowel sounds are like Ay and E, M, N, and NG promote n-coloring.

3. The last chapter of "Great Singers on the Art of Singing" by James Francis Cooke tells the interesting story of how Evan Williams, distinguished tenor, through the proper combination of a dark tone quality with a bright quality obtained surprising results. The present author arrived at the same conclusions independently some years before he had read this invaluable work. However, he later added the n-coloring as a third essential ingredient of maximum tone. In the earlier "Hints on Singing," Manuel Garcia also suggested a proper balancing of the dark and bright colors.

Exercise 4. Homogeneity. Aim: to equalize the vowel characteristics. Continuing on a lower pitch and basing on the concept of Beauty, sing the vowel sound series Ooh, Oh, Ah, Ay, E. Then reverse their order as in E, Ay, Ah, Oh, Ooh. In each case attempt to make them all sound alike—that is to say, homogeneous. Then scale up from Middle C to the C an octave higher. Go three notes higher than this octave. Then scale down from Middle C, as low as you can sing. Seek to have the tone throughout as homogeneous as is possible, especially avoiding sudden "breaks" in the quality as you ascend into the higher notes or descend into the lower.

Comment: No instrument gives exactly the same characteristic on high notes as on middle pitches or on low notes as also compared with middle pitches. Therefore to force the high and the low notes to sound absolutely identical with medium pitches may prove harmful. However, a wide divergence and discrepancy also must be avoided.

Exercise 5. Imitation. Aim: to find beautiful tone through imitation. Without regard to the pitch, try to imitate vocally in succession a cow, sheep, cat, dog, horse, a nasal tone, a hooty tone, a Scotchman's dialect, an Irishman's brogue, an Italian or

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emotion. This psychological process the best means we know of opening automatically the passages of the voice mechanism. The student's reading of poetry should contemplate research for phrases of this sort, especially those of an onomatopoeic character. These he is advised to make up into "Song Phrases" with tunes of his own originating. Mrs. Kathleen Rogers has advised an advance formulation of an emotion in every note or group of notes sung. Thus, basically, we sing with the eye, and the aesthetic sense.

#### High and Low Notes

High and low note muscular mechanisms initially are weak because of little use of these pitches in ordinary speaking. Voice development needs consideration of these natural weaknesses. To force the mechanisms in high notes too soon is to invite vocal distress. On the other hand, too soft an intensity like falsetto, in the author's experience, causes for what voice You cannot develop a voice or a pathology! Again, just as two bodies cannot tell the identical, equally at one and the same time, the concept of a beautiful tone and the accompanying fear of a bad note do not go well together because the latter concept will tend to suppress the former. Low notes are not well sung without a sufficient amount of the n-coloring. The result of right practice is range extension.

#### Intensities

No tone is ever agreeable to the ear when strain and forcing are present. The criterion of how much an intensity a singer may use is always that the tone must be beautiful. The standard may be tested as the procedure of gradually increasing the intensity from piano.

#### Pathologies

Many, if not most, of the pathologies of voice relate to the three colors asserted to be components of a beautiful tone. We designate three curative procedures. First—the positive

By directly and successfully seeking good voice production, we automatically eliminate the negative, just as light dispels darkness. Second—eradication. In this procedure we think a beautiful tone from which we strive mentally to exclude a particular tone fault. Third—alternation. Here we eliminate an unpleasant quality by opposing it with a larger stress upon another quality. In this connection we may observe that the pathologies of the n-coloring are nasality and snuffling; of brightness, brittleness, raucousness, roughness, and stridency; of mellowness, negative colors that are too dark, white, hooty, or hollow.

#### Emotion

In addition to the concepts of pitch, intensity, vowel, word, phrase, and duration necessarily accompanying the mental preparation of a beautiful tone quality, the student is advised to seek out emotion-arousing images that lie back of numerous words and phrases. For example, The curfew tolls the knell of parting day of Gray's "Elegy" stimulates

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Difficult Singing after a Streptococcal Infection of the Throat

Q. Your column has been most interesting and beneficial to me during the last few weeks. Doctors have often told me that my voice should come out, although not so seriously diseased as to affect my general health. My former voice teacher advised against it. Is it possible that the voice will remain unchanged after the removal of the tonsils?

2. Last January I had a siege of "Strep Throat" which lasted several months, and since then my throat has never felt perfectly clear, even when talking. My teacher, hearing me complain of discomfort in my throat, says that if I were singing with an absolutely clear throat the tonsils could not be the cause, because the muscles would not permit the voice if I were singing in a proper manner.

3. I have cases of sore throat but almost always a tight feeling in my throat, all along my neck and in my back, especially on my right side with frequent ringing in my right ear. Could I have a nodule on the right vocal cord? Our family osteopath says that my tonsils are not bad, but that I have pharyngitis which has become chronic because of frequent singing. His treatment loosens the congestion temporarily, but it returns a day or two. If there is some other method of voice production to reduce the inflamed region to a normal state, I should be glad to hear about it.—J. L.

4. During a prolonged attack of streptococcal throat, the inflammation often extends to the pharynx, the larynx, the tonsils, the vocal cords and the muscles that move them, especially the crico-arytenoid and the thyro-arytenoid muscles. The result is that they become very difficult to approximate the vocal cords, especially upon the higher tones. This would explain, we think, the tight feeling in your neck and throat. It may be that your frequent attempts to sing with an abnormal vocal apparatus, has caused a nodule on one or both vocal cords. Only a laryngoscopic examination could determine this with certainty. We doubt that the removal of the tonsils alone would affect a cure. Something must be done to improve the condition of the entire vocal apparatus—pharynx, larynx, vocal cords, vocal muscles—with an examination of the nasal cavity, to see if the inflammation has extended into the nose, leaving a nasal catarrh. If your family osteopath thinks he can correctly diagnose and cure your condition, well and good. We suggest, however, that you consult the best throat specialist in your neighborhood. His treatment will take some time and cost a good deal of money perhaps. However, you can scarcely hope to sing freely and well until your entire vocal mechanism has returned to normal. Your case demands the attention of a throat doctor and your singing lessons might be postponed until he allows you to resume them.

How Can One Become a Good Musician?

Q. Please tell me how to become a good musician. I have taken piano for five years, but I do not seem able to play with expression. My fingers are nimble but slippery and I am not allowed to change my piano. My voice ranges from G below Middle C to High F, seventeen notes above Middle C. I cannot sing words above High G. At times I am husky. My friends say I could make a good blues singer, but I love classical music. Could I sing both without hurting my voice? I have taken no singing lessons as my parents are not well off. My age is sixteen and one half years.

the catarrh exists, for it will interfere with the resonance and the timbre of your tones.

2. In and about New York there are quite a number of hospitals and medical colleges. Associated with each one of them is an efficient laryngologist who possesses all the apparatus necessary to a thorough examination of your throat and all the medicines to effect a cure. There are also many famous throat doctors in and about that great city. You ought not to find it difficult to discover the man best suited to your needs and have him relieve you of your troublesome nasal abnormality. Good luck to you.

3. The Boy Whose Voice Is Changing

Q. In reading your answers in THE ETUDE, I feel that you can help me greatly by answering this one. A junior high school boy, thirteen years old, has been singing first soprano in a trio for the past two years. Now that his voice has begun to change should he continue? Thank you.—Mrs. L. A. P.

4. At about thirteen or fourteen every boy must experience the phenomenon called "change of voice." His vocal cords are lengthening and the muscles that move them are strengthening. When he attempts to sing the high soprano tones which were formerly so easy and comfortable for him, his voice breaks or he cannot produce them at all. It will take four or five years for his "man's voice" to develop and these will be rather sad years for him. Teach him as much music as you can during this period, piano playing, harmony, and so on. Watch his health carefully. See that he grows into a well educated, well mannered, high principled and cultured young man. When his voice becomes "settled" there will be plenty of time for him to resume his lessons and to become a singer.

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## A Chat With the Aspiring Organist

(Continued from Page 600)

any other recitalist has only the one type of instrument to play upon and is therefore greatly limited in color and variety by comparison.

### Adapt the Accompaniment

In playing the hymns for congregational singing, be sure to use the foundation stops plus some 4' stops. You must have a rather full organ to lead in congregational singing. Always remember when playing a hymn tune not to play too slowly, for you are leading the congregation in its singing. Only your own careless or sloppy musicianship lets them drag.

In accompanying your choir or soloist, never allow yourself to play louder than the singers. Give them good support at all times but never too much. If you know your choir has not the required vocal strength for a specific passage, then of course you will naturally add more stops to give them the proper support. The following suggestion usually works well also if the choir or a soloist happens to go flat in singing.

If you are using only 8' stops when accompanying your singers, add a 4' and possibly a 2' stop to the list of stops already on. This will brighten the accompaniment. Your singers can hear it a little better, and it has a tendency to raise their pitch. Never put on a 16' stop when you hear a singer's voice lowering in pitch, for this will pull it down further. It will also make the accompaniment heavy, or may I say "muddy"?

I recently heard an organist accompany a very fine baritone in a solo from one of our standard oratorios. This singer had a very high and brilliant voice—one that invariably thrilled you. But the performance was ruined by the organist's support, for a flute stop was used throughout the solo without any other variation except in the expression pedal, although there were plenty of stops on this large organ with which to achieve variety. What was needed for this particular voice was some string stops added to the flute, as well as a 4' stop and possibly a small Open Diapason. This would have given body to the accompaniment, and body was what the accompaniment to this voice needed. Always remember, when accompanying a singer, to give the proper organ balance to match the voice and the song which is being sung. The art of accompaniment lies in unobtrusive aid. You must always be present and helpful; but if your part is artistically accomplished, no one but a professional will actually have noted your presence there.

Let me emphasize again that character, personality, power of leadership and co-operation are essential to any organist's success. Let me illustrate these points by describing the personalities of two young organists. The one has a degree, "Master of Music," and is very capable as far as performance on the organ is concerned. This organist is lacking in personality and power of leadership. She does not seem to know how to meet people. When you talk to her, you immediately sense that minus quality in the personality, which is so important for an organist. This young woman had finally to give up her work as choir director because of her personality. She will never be a success in music.

The Schumanns became almost foster parents to Brahms. They kept him long at their home and refused to let him drift from their sight. Clara, with Johannes, had the exquisite sorrow of watching Robert's intellect slowly lose its balance. One night he had a vision in which Mendelssohn and Schubert, long dead—gave him a theme for variation. Then there was the tragic day when he threw himself into the Rhine. After that, he lingered on in a private asylum until, in 1856, he died in the arms of his Clara.

A subtle change crept into the relationship of Johannes with Clara. He looked into his heart and found that he loved her.

"You bear your sorrow," he wrote to her, "with such dignity that it is only too easy to forget pain and to indulge lightly in jests. I am still young, even boyish at times; you must forgive me. You surely believe and know that my feelings are more serious and that youthful exuberance or lightheartedness may make me seem different, but can never let me forget."

So beautiful was their companionship, their devotion to music, that one is reminded sometimes of *Paolo and Francesca*; still, one cannot bring oneself to believe that either of these artists remained untrue to Robert. Clara was too noble a woman, too much devoted to her family, to the memory of her husband; and Brahms was of too earnest, too conscientious a temperament. Eugenie Schumann later wrote of her mother

### Brahms Becomes the Schumanns' Friend

One day, a shy young man came down to them from Hamburg. He had an introductory letter from a friend. It was Johannes Brahms. Robert drew him tactfully to the piano. "Will you play me one of your compositions?" he asked. Of this episode, it has been written:

"No sooner have the first few bars of the 'C-major Sonata' resounded, those proud hits of mighty paws, where Beethoven's spirit proclaims itself in an entirely new embodiment, than Schumann leaps up, interrupts the astonished player and runs to the door with the exclamation: 'Clara must hear that!' A few minutes later he returns with his wife and says to her: 'Now, my dear Clara, you will

hear music such as you have never heard before; and now, young man, play the piece from the beginning."

Robert promptly took up his pen—

after a silence of some twenty years—and published the essay, "Neue Bahnen" ("New Paths"), heralding this unknown stripling as a worthy successor to Beethoven and the giants. It was a *tour de force* in critical literature. That Schumann should have recognized the transcendent. She had an enormous repertoire, surpassing merit was judged by her interpretation rather than execution.

Clara Schumann died on May 26, 1896, Brahms, living in Vienna, was out of town when the telegram arrived and she hurriedly forwarded to him unopened. He had one hour aboard the train which would take him to the funeral on time, but as conductor forgot to wake him at one of the junctions, and he found himself speeding in the opposite direction. To and fro he drove, he said in a new paper that the services were being delayed until he should arrive. After a long and weary travel he arrived in Frankfurt on the Rhine. After that, he lingered on in a private asylum until, in 1856, he died in the arms of his Clara.

He looked into his heart and found that he loved her.

Brahms met the funeral procession at the grave. It was the man he stepped behind a woman he had wept for, a brother who he now designated as a brother closer than any he had in the following year.

The Role of Women in Music

Women have played a subordinate role in music. If they have not singing in the women's choirs, in male bands, they have been standing behind the scenes, supporting the husbands, shielding them from buffalings of an unsympathetic world. Who can say what Schumann and Brahms would have been without Clara Wieck? And, better still, how could Mozart have created a more mature work with *Die Zauberflöte*? And Carl Maria von Weber without *Caroline Bauer*? In our times, the demolition of Leopold Parnassus; to Mme. Pabstowski the things known and revered throughout the world.

Her attitude toward Brahms was, and always remained, the same. She loved him truly and sincerely from the depth of her heart." And Brahms, for his part, once advised a poet: "Whenever you write anything, always ask yourself whether a woman like Clara Schumann would look upon it with approbation. If you doubt that, then cross it out."

Brahms went on his way, pushing upward, groping toward Parnassus. Clara continued her mission of popularizing her late husband's work. The following is typical of her programs, although she played it in London in 1856, and I believe it was one of the last before Robert's death: "Variations in E-flat on a theme from the *Eroica*," Beethoven; "Two Diversions, Op. 17," "Suite de Pièces, Op. 24, No. 1," Sterndale Bennett: "Variations on

themes from Schumann's "Ball Blatter," Clara Schumann; "Scalante and Gavotte à la Brahms," Brahms; "Presto in A-major," Scarlatti; "Carnaval" (with variations), Robert Schumann. Notice the position of Schumann's and Brahms' work in relation to her own.

Grove places Mme. Schumann 1883, in the first rank of living pianists, and it was a general that included the transcendental. She had an enormous repertoire, surpassing merit was judged by her interpretation rather than execution.

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Brahms met the funeral procession at the grave. It was the man he stepped behind a woman he had wept for, a brother who he now designated as a brother closer than any he had in the following year.

The Role of Women in Music

Women have played a subordinate role in music. If they have not singing in the women's choirs, in male bands, they have been standing behind the scenes, supporting the husbands, shielding them from buffalings of an unsympathetic world. Who can say what Schumann and Brahms would have been without Clara Wieck? And, better still, how could Mozart have created a more mature work with *Die Zauberflöte*? And Carl Maria von Weber without *Caroline Bauer*? In our times, the demolition of Leopold Parnassus; to Mme. Pabstowski the things known and revered throughout the world.

Her attitude toward Brahms was, and always remained, the same. She loved him truly and sincerely from the depth of her heart." And Brahms, for his part, once advised a poet: "Whenever you write anything, always ask yourself whether a woman like Clara Schumann would look upon it with approbation. If you doubt that, then cross it out."

Brahms went on his way, pushing upward, groping toward Parnassus. Clara continued her mission of popularizing her late husband's work. The following is typical of her programs, although she played it in London in 1856, and I believe it was one of the last before Robert's death: "Variations in E-flat on a theme from the *Eroica*," Beethoven; "Two Diversions, Op. 17," "Suite de Pièces, Op. 24, No. 1," Sterndale Bennett: "Variations on

themes from Schumann's "Ball Blatter," Clara Schumann; "Scalante and Gavotte à la Brahms," Brahms; "Presto in A-major," Scarlatti; "Carnaval" (with variations), Robert Schumann. Notice the position of Schumann's and Brahms' work in relation to her own.

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## Adventures of a Violoncellist

(Continued from Page 607)

be collected at New York on my eventual return to America. Consequently, I bought everything thought to be worth while.

The more I pursued the subject of violoncellos the crazier I became; and, in company with another army officer whose own particular dementia was photographic, I frequently visited a shop in Brussels owned by a Belgian who for some years had worked in the employ of a famous Chicago firm of musical instrument dealers. M. Laurent spoke excellent English, and we became friends. During our last visit, he proudly brought out a curious brown violoncello, obviously of great age, which he had found completely unglued in a Walloon farmhouse out in the country. Recognizing its worth, he had bought it—probably for far less than the nine hundred dollars he charged me for it—and had brought it home where he lovingly restored it. This proved to be the most valuable of the many violoncellos I have owned. It was made by Giovanni Grancino, in 1684, in Milan, and was authentically ticketed.

merity of disputing the great master—because the quality of the wood used, its resonance, cellular formation and other structural conditions, that are impossible to evaluate, will always bring about a delightful element of uncertainty in every violoncello or violin. The same workmanship, highly skilled though it be, will rarely produce the same sort of instrument with respect to tone. They may look alike, but they will not sound alike.

One of the interesting points brought out by my ruthless dissection was that alteration of its contained air space (by making the side bouts much narrower) did not materially change its tonal quality but did make the instrument much more responsive. Changes in the *f*-holes failed to make much if any difference (certainly they were quite as good if made considerably larger) except that, when the floor of wood between the nearest parts of the *f*-holes was narrowed appreciably, the tone became noticeably weaker and sweeter, although not of a muted quality. I tried making *f*-holes in the C bouts, and found that the quality of the tone was unchanged although somewhat louder.

### Further Experiments

At this stage of my studies, sound-posts engaged my attention, and posts were made of different diameters and of various kinds of wood, both hard and soft. My latest and most successful sound-post is constructed of very old, dense yet light white pine, as thick as possible and yet able to be passed in through the *f*-holes. So far this post is producing the very best tone quality, as well as responsiveness, of anything yet worked with, although no claim is made that it is the last word.

The bridge—well named *the soul* by the observant French—has been my pet hobby for years. I devised an off-the-standard violoncello bridge formed of two arcs supported by four columns of wood—one for each string. This gave a peculiar and pleasant result which was very noticeable in double stops and four-note chords. These chords sounded much sweeter and cleaner, an effect attributable to the uniformity of the tone quality, an outstanding characteristic of this form of bridge. However, the strength of tone was slightly reduced, perhaps by ten percent.

All this time there had been the annoyance of growling "wolf notes." These ugly sounds are to be found in every violin and violoncello, although often they are very slight, merely a slight variation in tone quality and not at all objectionable. But, if carefully sought, they will usually be found on F-natural or F-sharp at some place on the four strings.

Some months ago a German violoncello, probably fifty years old, was given to me, and I began boldly to cut it up, and to carry out some of the ideas long fermenting in my mind. One of them was a question as to the sanctity of the Stradivari measurements, regardless of the

twenty years of experimentation the trouble appears to be a lack of harmonic coordination between bridge and sound-post. This statement refers to several qualities in that vital part: the quality of the wood with respect to its density, the width and thickness of the bridge feet, thickness at its top, the manner in which the strings are notched into the upper edge and the weight of contained wood. A weight of more than ten grams for a violoncello bridge will be too heavy, thus muting the tone. By cutting up dozens of bridges I have learned that a thick upper edge, with the strings well and evenly buried in the wood, will give quicker responsiveness and more tonal volume. The principles of sound-engineering show that for an instrument to develop its fullest tonal power the strings, at their juncture with the bridge, must be firmly contacted with the wood at that point. Since all of the vibration is initiated by string movement set into play by friction of the bowhair, in turn this vibrational movement is transmitted to the bridge, and flows through its wood into the bridge feet. These accurately fitted feet must be sufficiently stiff to conduct the vibrations without loss onto the relatively large area of the top of the instrument. Then the vibrating top is enabled in turn to set in motion the contained air within the instrument as well as outer air in contact with the exterior of the instrument. Hence it follows that a thin-edged bridge, where the strings bear upon the wood in a very small contact area, is mechanically defective.

If it be desirable to lighten the weight of the bridge, wood should be removed from its middle third.

The height of the bridge will affect the tone to a great extent. A high bridge will furnish a tone of more brilliance and less sweetness than a low bridge, and will be slightly harder to play. Too low a bridge will produce too little tone, although it may be very sweet. Many old violoncellos and violins are using bridges that are too low, because the pull of strings through the years has tilted up the neck of the instrument, resulting in a lowering of the fingerboard at its free end, and the bridge has been reduced in height to make the instrument playable. This defect is readily corrected by removal of the fingerboard and insertion of a maple wedge of suitable thickness, ranging from nothing at the nut to whatever may be needed at the other end to tilt up the free end of the fingerboard to the required extent, thus permitting the use of a bridge of correct height.

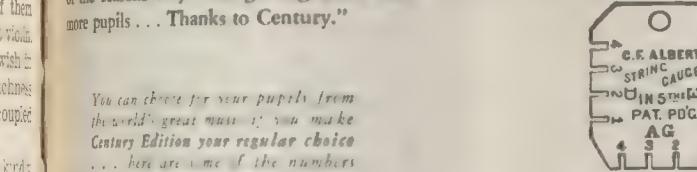
In my opinion, violoncello bridges need not be a century old to produce satisfactory tonal effect. If a bridge is unmoleded, although the house obviously had been entered by the solider—*and only the highest string*—and only the highest string on the instrument had broken, the other three strings were still in tune.

Many remedies have been proposed to correct this tonal defect, but after

which would seem to mean an alteration of the wood fibers under prolonged vibration. It appears to be about a month to play in a bridge and this also applies to sound-posts.

Theoretically, a sound-post should be set up at a certain standard place but experimentation has shown this position varies to a considerable extent and is only determined by trial and error. Likewise this also applies to responsiveness. A stringed instrument, which does not answer to the bow in a stimulating fashion, has something wrong that needs adjustment—if possible. Even cheap instruments usually are made of well-seasoned material, nor does it seem necessary that wood should be more than twenty years old. Again my research has indicated that considerable variation in the thicknesses of a violoncello or violin top will make but a tiny difference in the eventual tone produced. This is not to say that one may depart far from standard procedure in this construction, as considerable difference is possible without a commercial depreciation of tone.

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- 32 Poet and Peasant Overture ... Suppe
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## Russian Nationalist Composers

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poem "Stenka Razin" (a famous brigand whose exploits are known to most Russians) where he employed the *Volga Boatman's Song* to give background. He also showed interest in the ballet "Raymonda," "The Seasons," and others, although leaning toward the conservative type of Delibes, rather than toward the Nationalistic vein outlined by Rimsky-Korsakoff and continued by Stravinsky. As he matured, Glazunoff became more and more conservative and found his best medium of expression in the classical forms (seven symphonies and a violin concerto). While never ceasing to be a Russian composer, he moved farther and farther away from the Nationalists.

Scriabine (1872-1915) was even more limited in his esthetic viewpoint than the Nationalists. Educated at Moscow, a skillful pianist, his early works were redolent of Chopin. Later he professed great enthusiasm for theosophy and strove to embody its tenets in his works ("Third Symphony, The Divine Poem," "Poem of Ecstasy," "Prometheus"). He cultivated an original harmonic scheme, the chief feature of which was monotony of effect. It resembled a vocabulary of a limited number of words used again and again. Whatever one may think of the ultimate value of Scriabine's music, it is obvious that it has nothing in common with that of the Nationalists.

Similarly, Rachmaninoff (1873-)—world famed as a pianist and as composer of piano concertos, symphonies, choral works and "Rhapsody on a Theme of Paganini," used previously by Liszt and Brahms—is an unquenchable admirer of Tchaikovsky. Educated at Moscow, living for many years in Dresden and Switzerland and now in the United States, he is a follower of Tchaikovsky. This statement serves to place him as far as esthetic principles are concerned. Whatever his sentiments toward the Nationalists, his practice has been along more conservative and electric lines.

There is no infallible prescription for recognizing Russian music, but certain traits are so persistent as to constitute a guide toward recognition. First, the use of folk song or melodies imitating the folk song style. Second, the use of "modal" harmonies arising from the influence of the Russian Orthodox Church, both in folk song and art music. Third, the use of insistent rhythm, and the frequent change in time signature.

### Glazunoff

That a country gentleman, pampered as a child, with a fair general education and a most irregular musical training, tormented throughout

his life by uncertain health, should become the indisputable founder of the Russian Nationalistic school of composers, still borders on the miraculous. A phenomenal gift for languages (including English and Persian) undoubtedly broadened his mental horizon. But travels in Italy brought him in contact only with Italian opera, and added the acquaintance of Donizetti and Bellini. He spent five months in Berlin, making a rapid survey of musical theory under Siegfried Dehn, a scanty preparation for the arduous task to which he ultimately dedicated himself, but giving him a certain technical self-reliance on which he could and did build. But even while in Italy he had yearnings to compose genuinely Russian music. This aspiration was made definite by his friendship with Pushkin, Gogol and Zhukovsky who had similar ambitions in regard to Russian Nationalistic literature. It was finally Zhukovsky who suggested the subject for Glinka's first opera "A Life for the Czar" which had been utilized by the Italian composer, Cavos, some fifteen years earlier. Surmounting every obstacle, including the hostility of his wife toward her husband's musical career, the indifference and even active intrigues on the part of the opera management, Glinka achieved a signal success with this opera, including both a royal gift and an appointment as conductor of The Imperial Chapel by the Czar. The patriotic spirit of the new opera made Glinka, in particular, the idol of the younger generation. To obtain new singers for The Imperial Choir, Glinka traveled far afield, and incidentally came in contact with the folk songs of the Caucasus and other eastern Russian provinces.

Glinka had the natural impulse to continue his success as an opera composer. His choice fell upon a fantastic and often obscure poem by Pushkin, "Russian and Ludmilla." Pushkin was willing to aid in preparing the text, but his tragic death in a duel forced Glinka to seek other collaborators. Several of these labored to satisfy Glinka, with unfortunate results as far as dramatic continuity was concerned. When "Russian" was performed in 1842, it would be difficult to say which was more astounded, Glinka or his first night audience. For "A Life for the Czar," with its undercurrent of patriotic sentiment, contained a sufficient proportion of the familiar Italian style to induce his hearers to accept the Russian element, although the occasional use of folk song brought the unfavorable comment, "Coachmen's Music." In "Russian and Ludmilla" the Italian musical element was still present to a considerable degree, particularly in Ludmilla's arias. But the exigencies of the subject necessitated the use of Finnish and Persian musical style as well as Oriental dances. In place of

works, "Esmeralda" and "The Triumph of Bacchus," until long after their completion. By and large, there seems no injustice to declare that Dargomyzhsky's dramatic sense was far superior to his power of musical invention. His first success came with the performance of his opera "The Roussalka," based upon a poem of Pushkin—in which the heroine, after her seduction by a young prince, drowns herself and becomes a water sprite. Lured to the edge of the mill pond by their child, also a water sprite, the prince meets his fate at the hands of the miller who has become insane since the death of his daughter. The biological inconsistencies of the story did not bother the audience any more than the plot of Rimsky-Korsakoff's "Snow Maiden" or his "Sadko." With the rise to fame of Chaliapin, his impersonation of the old miller made "The Roussalka" a popular opera.

Dargomyzhsky's last work, left unfinished at his death, an opera, "The Stone Guest," set to Pushkin's poem was composed in the last of his firm conviction that the lyric element in opera was destructive of dramatic continuity. The music consisted almost entirely of recitative with brief interludes by the orchestra. Almost ignorant of Wagner's theories, Dargomyzhsky wished, as was his great contemporary, to stress the drama in opera by means of a heightened declamation. "I wish the note to be expressive of the word," was his oft-repeated statement. For this reason Dargomyzhsky exercised a direct and powerful influence on Mussorgsky, who after a successful, if unfinished experiment, "The Marriage" of Gogol, proceeded to incorporate Dargomyzhsky's viewpoint in his own masterpiece, "Boris Godunov." But Rimsky-Korsakoff was similarly tempted in his one act opera "Mozart and Salieri" (also on a poem by Pushkin), for he first composed the recitatives in the declamatory manner, and proceeded to the orchestral part afterward. Dargomyzhsky's "The Stone Guest" was completed by Cesar Cui and orchestrated by Rimsky-Korsakoff and performed by public subscription.

Dargomyzhsky's songs are greatly admired by Russians for their graphic humor, but to Western ears they seem less satirical. Yet it is likely that their declamatory virtues were not without a favorable reaction upon Mussorgsky, the greater song writer among Russians. Without prejudice it seems likely that Dargomyzhsky is clearly important from the historical standpoint rather than in the intrinsic value of his music.

### Dargomyzhsky

Dargomyzhsky (1813-69) was to some extent a collateral founder of Russian Nationalism. Even more of an amateur than Glinka, since his only technical training consisted of the study of Glinka's notebooks from his lessons with Dehn, his progress toward originality of style was further hampered by the refusal of the Russian opera to produce his

## Instrumental Adaptation and Aptitude Tests

(Continued from Page 602)

case, ultimate good results must depend on the thoroughness and care given to these first few "lessons." Usually, if given at all, these preliminary endeavors are too hurried. These classes should meet at least three periods—of not less than thirty minutes each—depending, again, upon the size of the class and special circumstances.

Ordinarily, the first class period concludes with the "putter" exercise, collectively and individually. The second session concludes with everyone having had the opportunity to "buzz," both individually and collectively. If the class is too large, an added section is recommended rather than rushing over the important phases of the class problems. At the end of the second, or "buzz" session, the instructor will have recorded the names of those students showing adaptation for instruments of the brass family. By this time there will be a number of students showing little or no aptitude for these instruments. The next step will be that of testing the class, both as an ensemble and individually, with cornet mouthpieces. Each student should have an opportunity to vibrate with the mouthpiece.

The first "putter" exercise is not the type of lip vibration necessary to the playing of a brass instrument, and the next step would be that of beginning an actual lip-vibration. This exercise would be conducted by asking the class as a whole to place the lips in a position *slightly* touching each other, and in the manner of a pucker, or a sort of whistling position. The breath is then blown between the lips, producing a vibration and a resultant sound very similar to the buzzing of a bee. The "buzz" exercise, it must be realized, is far more intricate than the "putter" exercise. There are many teaching technics which must be observed in the proper performance of this exercise. Usually the instructor must avoid assigning cornet to those students having short upper or lower teeth, also those who have a decided underslung jaw, or whose lip muscles are weak. The rugged, heavy lip, square jaw, long, even teeth, and sufficient "red" of the lip to provide a cushion, usually indicate the embouchure and facial characteristics conducive to good brass playing. Those having unusually heavy lips, with more than average "red," are prospective trombone, baritone, and tuba players. Naturally, in transferring students from a cornet group to one of the other brass instrument groups, the instructor must consider mental quickness, strength, size, general attitude and interest of the student being shifted.

If operating on an adequate schedule, we will find at the end of the third adaptation lesson that we have reached the following decisions:

First, we have temporarily selected the students for the fourth grade cornet classes.

The Woodwind Adaptation Class

All students enrolled in beginning classes will likewise attend the woodwind adaptation class, and for the present all are considered students of the clarinet. It is the clarinet which

of the brass family. (Because of their age and size in this grade, they would not as yet be able to perform upon the larger brass instruments.)

Third, we have temporarily eliminated from these cornet classes those students showing no adaptation for that instrument, and have tentatively assigned them to one of the three remaining groups of instruments.

The Woodwind Adaptation Class

All students enrolled in beginning classes will do not influence performance to the same extent that they do with brass performance. But there are other characteristics which

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INSTRUMENTATION

3rd and 4th Eb Alto Horns

1st Eb Alto Horn

2nd Eb Alto Horn

3rd Eb Alto Horn

1st Eb Alto Horn

2nd Eb Alto Horn

3rd Eb Alto Horn

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## Chopin's Unusual Teaching Methods

(Continued from Page 598)

the hand was allowed to proceed to more difficult scales, to arpeggio passages, in which even very wide intervals are stretched as they occur, without effort, and even without lifting the fingers very high. I know by experience that by this means one arrives at an even and sure touch."

### Technical Materials

"Chopin made all his pupils work at the second volume of Clementi's 'Preludes and Exercises,' especially the first exercise in A-flat. Every toneless or hard note had to be repeated and was pointed out severely. To complete his distress, at the very outset, the pupil met with an arpeggio which caused many tears:—



"It had to be played *crescendo*, rapidly, but not abruptly. It was this passage which brought down upon the pupil a somewhat too hasty exclamation from the master, who bounded in his chair, crying: 'What is that? Was it a dog that barked just now?' This luckless study had to be worked at in every manner; it was played first slow, even delicate and light, without being weak. Next, he made them work at Clementi's 'Gradus ad Parnassum' and lastly at Bach's 'Well Tempered Clavichord.'

### Chopin's Teaching Repertory

Mikuli says that Chopin assigned the following compositions, carefully graded, to his pupils: Clementi's "Concertos and Sonatas," works by Mozart, Bach, Handel, Scarlatti, Dussek, Field, Hummel, Ries, Beethoven, Weber, Moscheles, Mendelssohn and Hiller. Chopin held that Clementi's "Gradus ad Parnassum," Bach's pianoforte "Fugues" and Hummel's compositions were the key to piano playing, and he considered a training in these a fit preparation for his own works. He was particularly fond of Hummel and his style. He liked Beethoven less. The first movement of the "Moonlight Sonata," however, was one of his favorites.

Mme. Dubois' repertory included the following: Hummel, Rondo Brilliant, Op. 98, *La Bella Capricciosa* Op. 55, "Sonata in F-sharp minor, Op. 81," "Concertos in A-minor and B-minor" and the *Septett*, Op. 73; Field, several concertos and nocturnes; Beethoven, concertos, "Sonatas Op. 27, No. 2; Opus 26 and Opus 57"; Weber, "Sonatas in C and A-flat major"; Schubert, laendler and waltzes, "Divertissement à l' hon- groise, Op. 54"; Mendelssohn, "Concerto No. 1 in G-minor," "Songs without Words"; and Liszt, *La Tar- antelle de Bossin*.

It is a controversial point whether

or not Chopin held his hand flat. The which should admit of a modification of the time. This is what Chopin meant, when he said: "Let your left hand act as conductor and always keep time."

### The "Method of Methods"

Chopin wrote three etudes for the so-called "Method of Methods" by Moscheles and Fétis. These are without opus number and are to be found in the appendix of his "Twenty-Four Etudes, Op. 10 and Op. 25." We are indebted to Princess M. Czartoryska for the following translation of a manuscript found in the master's posthumous effects, which she received from Chopin's sister:

"It must be well understood that there is here no question of musical feeling or style, but simply of technical execution-mechanism, as I call it. The study of this mechanism I divide into three parts. To learn to play the notes with both hands, at one key's distance from one another, distant, that is to say, a tone or half tone. This includes the diatonic and chromatic scales and the trills.

"As no abstract method for pursuing study exists, all that one can do, in order to play the notes at a half tone or whole tone distance, will be to employ combinations or fractions of scales, or to practice trills. It is unnecessary to begin study of the scales with that of C, which is the easiest to read, but the most difficult to play, as it lacks the support afforded by the black notes. It will be well to play, first of all, the scale of G-flat, which places the hand regularly, utilizing the long fingers for the black keys.

"The Student will arrive progressively at the scale of C, using each time one finger less on the black keys. The trill should be played with three fingers, or with four as an exercise. The chromatic scales should be practiced with the thumb, the forefinger and the middle finger, also with the little finger, the third and middle fingers.

"In thirds, as in sixths and octaves, use always the same fingers.

"Words were born of sounds; sounds existed before words. A word is a certain modification of sound. Sounds are used to make music just as words are used to form a language. Thought is expressed through sounds.

"An undefined human utterance is mere sound: the art of manipulating sounds is music. An abstract sound does not make music, as one word does not make language. For the production of music many sounds are required. The action of the wrist is analogous to taking breath in singing.

"N.B. 'No one notices inequality in the power of the notes of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is, not to play everything with an equal sound, but

to acquire beautiful quality of sound and a perfect shading. For a good time players have acted against nature in seeking to give an equal power to each finger. On the contrary each finger should have appropriate part assigned to it. The thumb has the greatest power of the thickest finger and the index the least. Then comes the little finger, at the other extremity of the hand. The middle finger is the main support of the hand, and is assisted by the first 'Note.' Chopin here refers to the old method of fingering where the thumb was used, as by a man, and the other fingers number successively one, two, three and four, hence in our method the passage should read: second, first, third, fourth in our notation. As to the shadings of the middle finger bounded by one and the same number some players try to force it with a their might to be more independent. A third impression and most unnecessary. There are then many different qualities of sound, and there are several kinds. The power to utilize the different and in other words, is the art of singing."

While Chopin's teaching is methodical, he did not invent a standard method. It is evident he placed greatest importance on the beauty, intelligent pleasure, fulness and warmth of expression. He was never dryly didactic or arbitrary. His poetic, resourceful inspired soul could not impose on the same sequence of precepts upon all pupils, for he realises the necessity of presenting precept and example to each individual according to his needs and peculiarities to his powers of expression. Finally he did not teach technique to students—technique as a means toward music-making. He did teach touch and tone-production as the way foundation of adequate technique, making control of a diatonic range of dynamics and speeds.

"The Student will arrive progressively at the scale of C, using each time one finger less on the black keys. The trill should be played with three fingers, or with four as an exercise. The chromatic scales should be practiced with the thumb, the forefinger and the middle finger, also with the little finger, the third and middle fingers.

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## THE PIANO ACCORDION

### Choosing An Accordion Career

By Pietro Deiro

THE SUMMER VACATION period

has passed so rapidly that it is difficult to realize the time has now arrived to make plans for winter accordion study.

We have been asked to devote an article to students of the 'teen age who are combining their accordion study with a regular high school curriculum.

There are two classes of such students, the first consisting of those who study the accordion as a musical accomplishment and are not limited for time or lesson expense. They know that what they do not learn one year can be learned the next. Our only advice to such students is to recommend a comprehensive accordion course which includes a thorough musical education as well. The problem of the second group of students is more urgent, for they must economize in both time and money. They cannot proceed leisurely, since every moment devoted to practice and every cent spent on lessons must bring tangible results. These students ask us how they can plan their accordion course in order to prepare, when their high school years are over, to earn a living with the accordion.

Here are a few requisites for teaching. Unlimited patience is one of the first essentials. The second is the gift of imparting knowledge to others. Many fine musicians know their subject but cannot instruct.

Those who have a roaming disposition should not consider a teaching career, for they will not be content to stay in one place, and it is poor policy to get a school well established and then change locations.

A teacher need not relinquish his career as a soloist, because occasional study. Please note carefully that we recommend specialized study only according to his needs and essential to his powers of expression. Finally he did not teach technique to students—technique as a means toward music-making. He did teach touch and tone-production as the way foundation of adequate technique, making control of a diatonic range of dynamics and speeds.

Continuing with the thought of specialized study, we find that an accordionist may choose as his vocation: teaching, orchestra playing, concert work, popular entertaining and radio work.

Before deciding to specialize on any of the foregoing careers it would be well for the young accordionist to consider all phases of each and then to take into consideration his individual qualifications for some particular vocation. It is a waste of time to prepare for a career which might not be desired later.

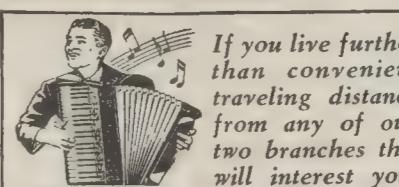
One distinct advantage to teaching is that the hours are regular and the income steady after one has gone through the preliminary steps of getting established. The classes of conscientious teachers increase from year to year.

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## The Leader of the Famous Six

(Continued from Page 589)

as in music and literature; and the greatest confusion and uncertainty seemed to be the order of the day, Milhaud managed to emerge with a directness of expression, confidence of form and a personal style which in every age are the true evidences of an individual and creative talent.

Milhaud's second visit to the United States, during the season of 1922-23, helped influence his direction toward jazz, then stirring more on the continent than in this country as far as serious music was concerned. An earlier impetus had also been provided by the Negro element so prevalent in the popular music of Brazil with which Milhaud had acquainted himself as thoroughly as he did with the Negro idiom of New York's Harlem.

### Modern Operatic Works

"Twentieth century opera ran its own inevitable course," Milhaud explained. "Chamber opera was the natural reaction to Wagner in France as well as in Germany. The full length opera, however, has continued to be written. From the beginning of the century, there is Debussy's 'Pelléas et Melisande,' Dukas' 'Ariane et Barbe Bleue,' Berg's 'Wozzeck' and 'Lulu' and perhaps several others of near stature. My own 'Christophe Colomb' is a two and a half hour work, and my 'Maximilien' is also a full length opera. Recently, with Sauguet's 'Chartreuse de Parme,' the world is richer one more masterpiece, I believe. This is not a small work, but a four hour opera. I myself, fascinated and delighted, have heard it seven times."

That this work is also a little masterpiece of its kind, besides being a most compelling example of serious symphonic jazz, was not of course for Milhaud to say. Composed in 1923, before other composers self-consciously took to the utilization of such an idiom, this ballet, to a text by Blaise Cendrars, based on African legends of the creation, lends itself admirably to this manner of treatment. Arriving for his third visit in New York in December 1926, Milhaud told of his new interest, then centered in his experiments in dramatic form. "Lately I have written several operas of a very condensed nature. One of them, 'Le Pauvre Matelot' (produced by the Opéra-Comique in 1927 and heard in New York in 1937) requires only four soloists and takes but forty minutes. Another is in three acts, lasts thirty-five minutes and demands an orchestra of only thirteen players ('Les Malheurs d'Orphée,' La Monnaie Theatre, Brussels, 1926). 'Esther de Carpentras,' an opera bouffe in two acts, lasts but an hour and a quarter."

To the radical composers of the twenties—in their flight from the over-ripe Wagnerian expansiveness of the 19th century—the earlier dramatic forms of the 18th century *opera di camera* appealed most directly when it came to the question of opera. With chamber opera another aspect of the neo-classic direction, new harmonic devices, manneristic rhythms, fantastic tonal com-

bination and bizarre situations were everywhere the order of the day. But an organic form and a homogeneous style were more difficult to achieve. For Milhaud, it came forth in a seemingly inevitable mold and embodiment. His three "minute operas," "L'Enlèvement d'Europe," "L'Abandon d'Ariane" and "La Délivrance de Thésée"—each taking about eight minutes to perform—are, for all their experimental structure, the most natural, genuine and complete works. In these short but wholly rounded little dramas, the vocal line is uppermost, and the orchestra, which is relegated to a secondary position, is used with unerring sensibility for economy and effect. The choruses, used in the ancient Greek manner, are expressions whose texture and passion, notwithstanding the modern idiom, recall those of Lully and Gluck.

### Instrumental Adaptation and Aptitude Tests

(Continued from Page 637)

must be observed—the fingers especially in regard to length, thickness, agility, dexterity. These factors are important to the woodwind beginner. The students should be given a clarinet mouthpiece with a satisfactory reed carefully adjusted.

From the student's handling of the mouthpiece the instructor can judge lip position, control, embouchure in general. After the third session in this group, just as in the brass classes, will be found those students who are best adapted for clarinet. Including those who later will be transferred to other instruments in the woodwind family.

There is little need, perhaps for discussing in detail the procedures to be followed in testing adaptability to the string and percussion groups. In each case a procedure similar to the one outlined above, with appropriate equipment and attention to the physical and mental requirements will bring about the desired results.

Every student should be given an opportunity to take tests for adaptation in each of these four groups. It is quite possible that some students are versatile enough to do well in all of the groups, in which case a great deal more attention would be paid to the student's feelings about what he wishes to play. Instructors should never assign certain instruments to students simply with the idea that

they will thereby achieve balance instruments for their organization. In every case, actual adaptability the student should be the criteria for assignment. Experience shows that a single feature provides a difference in instruments to distinguish one from another in every aspect of organization.

The instructor who carefully follows the adaptability of students finds that the problem of correct position is usually apparent and will solve itself. The psychological problem which can usually occur with beginning students, who are certain nothing about what instruments they wish to play, usually solve themselves with the instructor's care. By the student and his parents at least there is great deal more to be done in this direction than just choosing a

With a sense of responsibility the student of instrumental music and personal progress will be stimulated and encouraged to progress.

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(Continued from Page 22)  
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in 1853. Brahms' score was  
not have the character of spontaneity  
which he later exhibited and is  
here is definitely immature.

The original edition, with English and French text, bears this interesting introduction by the author: "The flattering reception given to my works by professors and distinguished amateurs up to this period, and a long experience in teaching the guitar having furnished me much useful information, I am induced to bring this method before the public. It will facilitate the study and give a thorough knowledge of the instrument in a concise and simple manner. I have taken great care to make each lesson so progressive that the pupil, however ignorant of the instrument, will be interested from the beginning to the end of his studies, avoiding those dry difficulties, which too often tend to discourage beginners. Besides the fingering of the left hand which I have treated extensively, the exact management of the right hand has always appeared to me one of the most essential means of acquiring a sure and brilliant execution. From the success attending the application of this method amongst my own pupils, I can give assurance that any intelligent person who will study it with attention from beginning to end will acquire a perfect knowledge of the guitar."

The method consists of three parts, the first, beginning with an introduc-

## FRETTED INSTRUMENTS

### The Carcassi Guitar Method

By George C. Krick

SINCE THE EARLY PART of the nineteenth century, when the guitar became known to everyone as a musical instrument worthy of serious study, numerous "methods" have been compiled by most of the great virtuosos and composers for this instrument, presenting to the future students their ideas of what studies were necessary to become a proficient performer. Of all these, none have approached the consistent popularity of the "method" by Matteo Carcassi, an Italian Guitar virtuoso, who was born in Florence in 1792 and died in Paris, January 16th, 1853. Philip J. Bone in his book, "The Guitar and Mandolin," speaks of it as follows: "This Volume, 'Complete Method for Guitar, op. 59,' is a scholarly and useful work, in fact one of the best, if not the best compilation of its kind. It has been favored with the widest and most universal circulation of any Guitar Method ever published and has enjoyed the distinction of being translated, revised, rewritten, condensed, augmented and mutilated by succeeding Guitarists of every nationality."

The original edition, with English and French text, bears this interesting introduction by the author: "The flattering reception given to my works by professors and distinguished amateurs up to this period, and a long experience in teaching the guitar having furnished me much useful information, I am induced to bring this method before the public. It will facilitate the study and give a thorough knowledge of the instrument in a concise and simple manner. I have taken great care to make each lesson so progressive that the pupil, however ignorant of the instrument, will be interested from the beginning to the end of his studies, avoiding those dry difficulties, which too often tend to discourage beginners. Besides the fingering of the left hand which I have treated extensively, the exact management of the right hand has always appeared to me one of the most essential means of acquiring a sure and brilliant execution. From the success attending the application of this method amongst my own pupils, I can give assurance that any intelligent person who will study it with attention from beginning to end will acquire a perfect knowledge of the guitar."

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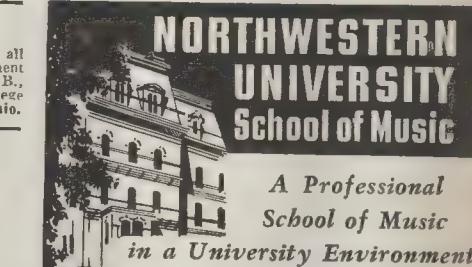
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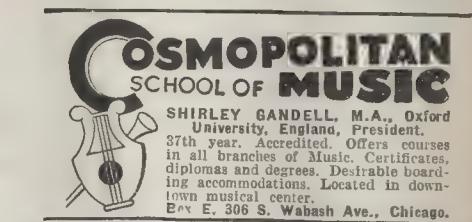
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## Will Beethoven Stop Hitler?

(Continued from Page 586)

Beethoven's one hundred and twenty-three year old symphony is being heard far more than ever.

Many of the extraordinary uprisings in history have been motivated by even less significant symbols. The popular song, *Ca ira*, of the Reign of Terror of the French Revolution, was the rallying cry of the masses and left the baskets of the guillotine filled with a gruesome assortment of tyrants' heads. The story of *Ca ira* is one of blood and horror. In this song, the words, *Ca ira*, are repeated over and over again, just as the words, "Vee, vee, vee, vee," are now repeated in popular songs in London. *Ca ira* is a common French expression meaning "That will do" or "It will work," literally, "It will succeed." It is said that Benjamin Franklin, when in France, was frequently asked what he thought would be the outcome of the American Revolution. He always replied, "Ca ira." The song is said to have been born on the very night in October 1789 when the enraged and hungry mob of French people marched to Versailles, in an attempt to bring Louis XVI and Marie Antoinette back to Paris. Thereafter it became a part of every attack by the people during the revolution. To Ladré, a popular singer of the day, is given the credit of writing the words. The tune, however, was very much older and came from a contre danse, *Carillon National*, by a theater violinist, Bécourt. Its spontaneous adoption was incredible and its incendiary influence astonishing. In England the tune became the regimental march of the West Yorkshire Regiment. Those were the days when bands played at the front during the battle. When the West Yorkshire Regiment attacked the French in 1794, the English colonel saw that the French were so inspired by *Ca ira* that the battle seemed hopeless. Then he ordered his band to play the same tune, saying, "Come on, lads, we'll beat them to their own damned tune!"

Because of its notable connection with the "V" campaign, the "Fifth Symphony" may become one of the most famous compositions in all general history, as well as musical history. Indeed, it is not inconceivable, after this uncanny relationship, that the glorious "Fifth" may come to be known as "The Victory," just as we refer to the "Third Symphony" as "The Eroica."

There is an almost eerie significance in the forceful but simple phrase which the great master worked into this magnificent and awesome "Fifth." When Beethoven's doting friend, Schindler, asked the composer what this motif signified, Beethoven replied mysteriously, "So pocht das Schicksal an die Pforte." Its protagonists claim that all

(Thus Fate knocks at the door.) Is this Fate knocking at the door of the grotesquely superstitious Hitler? It might indeed be the challenge of Destiny, coming from the most democratic of all composers, whose great hatred was despots. When Napoleon rose to fame as the republican consul of France, Beethoven dedicated his "Third Symphony" to him. Later, when Napoleon put the crown of emperor on his own head, the composer tore up the title page and wrote the dedication in Italian, thus: "Sinfonia Eroica, composta per festeggiare il souvenire d'un grand uomo." (Heroic Symphony, composed to celebrate the memory of a great man.)

The "Symphony No. 5 in C minor" was composed during the period from 1805 to 1808. It was first published by Breitkopf and Härtel in 1809. The autographed copy of the score, which was once owned by Felix Mendelssohn, is in the Prussian State Library of Berlin, to which the family of the high minded Felix presented it in 1908. It is dedicated to two personal friends of Beethoven, Prince Lobkowitz and Count Rasumovsky. It was first performed publicly in Vienna at the famous Theatre an der Wien in 1808. Beethoven was then thirty-eight years old. The original orchestration calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, one double bassoon, two horns, two trumpets, three trombones, two tympani, first violins, second violins, violas, violoncellos, and double basses. The endurance of audiences in those days was heroic. On the program at which the "Fifth" was first given, there was also presented the "Pastoral Symphony," the "Piano Concerto in G major," the "Sanctus" from the "Mass in C major," and the "Choral Fantasia." At this time Beethoven had become conscious of the progressive nature of his deafness and was affected by the forbidding prospect. Beethoven conducted at this concert and was severely criticized for having made a serious mistake in forgetting a change that he had made at a rehearsal.

The rhythm of the victory motif appears in various forms over one hundred times in the first movement of the symphony. This theme, repeated over and over again on short wave radio, reaching out to all the subjugated countries, and the frequent reiteration of this theme, coming from unknown sources during blackouts, is said to be striking terror to the Nazis and is already making them realize the hopelessness of overcoming one hundred million people who abominate the very thought of totalitarian tyranny. It is obviously impossible to police a fifth column of one hundred million people; and military experts state that this very invisible foe, with its gigantic dimensions, makes the dreams of "Mein Kampf" a chimera, horrible and fantastic. Its protagonists claim that all

that is needed is a modern *Ca ira* to deprive of the stimulation of power, national patriotic music such as Sousa's *The Stars and Stripes Forever*, Berlin's *God Bless America* and other compositions greatly needed to fortify the spirit of Americanism.

In these days, when propaganda has become as much a part of war ammunition itself, battles are fought in the minds of the entire population. There is a sense of inner mobility which one is fighting for a noble and righteous cause, which is half of the battle. On the other hand, the Nazi pole has from the start, been to intimidate, by means of propaganda, threats of monstrous catastrophes and through unimpeachable cruelty that will never be forgotten by civilized countries. They thereby hope, if possible, to win victories, many which have already come without firing a gun. Strange indeed it would be if the "Victory" motif in Beethoven's great master work should prove so powerful in overrunning totalitarian propaganda that the Nazis would

realize that their attempt to rule the world through fear, hate, revenge and horror is a calamity to disease to the German people and to all the world. That many of the enlightened German people realize and repudiate Nazism is now well known and they are taking a part in the "V" campaign to restore the honor of the race.

Goethe referred to Beethoven as "an untamed animal" when the great composer refused to kowtow to the aristocracy. Beethoven demanded freedom and saw to it that he received it. He loved the poor and unfortunate with an almost Christ-like sincerity. When he visited Czerny's parents, who were poor, he insisted upon paying for his own dinner. He was scrupulously honest in all details. And he was essentially an extremely religious man.

Beethoven's interest in politics was always most acute. Former Premier Edouard Herriot of France, who gave THE ETUDE an article in July 1936, and who has written one of the finest and richest biographies of Beethoven, refers to him as a democrat and a republican who detested the Austrian government because it adhered to the policy of absolute power.

The influence of music in affecting the mass mind at a time of serious national emergency cannot be overestimated. Music is unquestionably one of the most valuable means of promoting patriotism and upholding public morale. This has been recognized by so many statesmen and so widely indicated by popular adoption that it is now axiomatic. At the time of the present international emergency, it is the writer's opinion that one of the most regrettable circumstances in the recent controversy between certain broadcasting companies and ASCAP has been that American radio listeners have been

in the affirmative. Carcassi advocated, as did some other guitarists, the resting of the little finger of the right hand on the sounding board, near the bridge. Most modern guitarists keep the right hand entirely free, which we also approve. During Carcassi's time, the right hand fingering of scales was done with alternating thumb and first finger on the three lower strings, followed by the alternation of first and second fingers on the three gut strings. The modern Spanish guitarists omit the thumb in scale playing, using alternating first and second finger on all strings. As we have suggested before in this column, a guitarist should make a comprehensive study of all the different methods, etudes and exercises by all the great composers of guitar music, in order to become a master of the instrument. As an example, you may begin by using the Carcassi method during the first year, together with his "Six Caprices, Op. 26" and his "Twenty-five Etudes, Op. 60." During the second year, the Second Book of the "Foden Grande Method" is in order, and along with it the "Etudes, Op. 31, 35, 6 and 29" by Ferdinand Sor. The following years will call for etudes by Giuliani, Meriz, Coste, Legnani, Albert, Arenas, Aguado. Along with these etudes, one should make a comprehensive study of the concert repertoires of the same masters, finally leading up to the compositions and transcriptions by Conrad Thibault, baritone, and Lucy Monroe, soprano, with Victor Arden and his orchestra; and the latter brings to the microphone Frank Munn, tenor, Vivian Della Chiesa, Fonce and Jean Dickerson, sopranos, with Gustave Haenschen and his orchestra. On Mondays the "Voice of Firestone" show continues this month with Margaret Speaks, soprano, as soloist and with Alfred Wallenstein as the conductor of the concert orchestra (8:30 to 9 P.M., "DST, NBC-Red network).

A new defense show called "America the Free" has come into prominence on Saturday mornings (10:30 to 11, NBC network) featuring Victor Arden and his orchestra.

Other familiar programs scheduled to be with us through the month of September as they have been heard all summer are the Sunday evening broadcasts of Kostelanetz and his orchestra and the Ford Summer Hour.

The Mexican Government provided the Mexican National Palace of Fine Arts as the conference meeting place, and also contributed the services of the Mexican National Symphony Orchestra, under the direction of Carlos Chavez, for the demonstration of the School's anticipated new Tuesday music series, "Music of the Americas." Columbia's education department gave four demonstrations of classroom use of the "School of the Air" during the conference, with Alan Lomax, the folk song authority, the Golden Gate Quartet, and Joshua White, famous folk musician, of

On several occasions we have been asked if a study of the Carcassi method would successfully serve as a foundation for modern guitar technique. To this we can truthfully reiterate.

Dr. Carleton Sprague Smith, director of the music division of the New York Public Library, and the scheduled arranger and commentator of the new "Music of the Americas" series to begin next month in the Tuesday broadcasts of the "School of the Air," gave three talks on different aspects of music in Latin and North America. The Mexican Secretary of State, Ezquiel Padilla, and the Mexican Secretary of Education, Dr. Luis Sanchez Ponce, who was the conference chair-

man, also gave talks.

The NBC Summer Symphony concerts will continue to be heard on Saturday evenings through September. The programs of September 6th and 13th will be under the direction of Roy Shields, music director of the NBC Chicago studios, and those of the 20th and 27th will be conducted by Fritz Kitzinger, who has previously been associated as assistant conductor with Fritz Reiner and Otto Klemperer.

"Manhattan Merry-Go-Round,"

heard on Sunday evening from 9 to 9:30 P.M., EDST, and the "American Album of Familiar Music" heard immediately after, from 9:30 to 10, are scheduled to continue with the same personnel during September. The former program features Conrad Thibault, baritone, and Lucy Monroe, soprano, with Victor Arden and his orchestra; and the latter brings to the microphone Frank Munn, tenor, Vivian Della Chiesa, Fonce and Jean Dickerson, sopranos, with Gustave Haenschen and his orchestra. On Mondays the "Voice of Firestone" show continues this month with Margaret Speaks, soprano, as soloist and with Alfred Wallenstein as the conductor of the concert orchestra (8:30 to 9 P.M., "DST, NBC-Red network).

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## Putting Assets to Work (Continued from Page 585)

concentrated on that.

"Next, take a look into the advertising and business methods which the best teachers now employ. Have you a circular?"

"No."

"Have you ever had one?"

"No. I wouldn't know how to compose one."

"Well, by all that's sensible, get someone who knows how to write and print a circular to help you."

"But I haven't any money."

"Well, then go to some good friend and borrow the amount."

"But I have always looked down on teachers who advertise."

"Representative teachers have advertised for years," we replied.

"There is a very good reason for this," we continued. "The public is still unacquainted with the real importance of music in the child's life, and it is a part of your professional duty to promote this educational work."

"Well," he asked, "how shall I get my newspaper notices and go about writing a circular?"

"Forget your newspaper notices," we told him. "Always remember that any buyer is selfish. He thinks about what he is going to get. Sell the advantages of music study to them, not stories about your musical greatness. They are interested in themselves, not in you until you produce convincing results."

We then wrote this circular for him. It was attractively printed on four pages,  $5\frac{1}{2}$  x  $8\frac{1}{2}$ . The name, of course, is anonymous. The last page of the circular was left blank to give the appearance of dignity.

We then brought to this teacher's attention the fact that, since it was very unlikely that pupils would come to him, he would have to do a great deal of missionary work, even door bell ringing, which is a polite name for "hustling." You see, his position was an extreme one. He had to do something and do it quickly. There was no question about his ability. He really had something worth while to sell, and there was no reason why he should not proffer his services where they were needed.

How did it all come out? In less than a month, he had acquired twenty new pupils; and one of the first things he did was to pay off the loan that he had secured to help him get a fresh start. In another month, much to his amazement, he had forty pupils. He came in to see us, wreathed in smiles. He said:

"I wouldn't have believed it. One month ago I was a failure. Now I am back in my chosen profession, have confidence in myself, have restored my self-respect, and most of all I feel that this is the beginning of a new life and I will never be afraid of myself again. I expect to be giving sixty lessons in a few months." The result was that his reforms were quite

## The Most Important Thing in the World by Hedley Greer Preston

The most important thing in the world to the right-minded parent is the life, health, happiness, prosperity and security of his child.

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Music develops accuracy of thought and performance as does no other subject

Music develops poise—that poise which the child must have to help him meet the world face to face.

Music cultivates refinement of taste and enables the child to prepare for any social emergency.

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Therefore, Music calls for a necessary and extremely reasonable investment in your child's future which will pay great lifetime dividends.

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## Musical Independence for America

(Continued from Page 591)

unknown when Czerny prepared his work. And still the Czerny edition continues to guide our students!

Even if the use of an Ur-text is beyond the grasp of less mature students, it should be obtainable to the teacher. He should be able to get it, to consult it, to have it lying on the piano for corrective comparison when his students come with passages prepared from other editions. And he cannot find it in any American edition!

I never venture to teach the last of the Beethoven Sonatas without at least showing my students the Beethoven Ur-text edition. This does not imply that the editions of masters like von Bülow or Schnabel are in any way incorrect. But they reflect tendencies—personal, national, temporal—that are not what Beethoven himself indicated. Take the matter of fingering, for example. Beethoven himself marked fingerings which are natural and simple, yet how few of the editions follow them! The reason, quite simply, is that there are cycles of fingering, deriving from the performance standards of the time of their origin. We know, for example, that the thumb was not used in playing before Bach; Beethoven used the thumb but indicated it sparingly on the black keys. Later, the upswing of "free expression" of the Romantic epoch quite did away with distinct phrasing and accurate fingering; people played as they "felt." Then came von Bülow. Precise by nature, disciplined by orchestral routine, and anxious to restore some measure of order to music, he set about correcting the errors he found. In preparing his edition of Beethoven, he based himself less on the composer himself than on his own concept of correcting the approach to Beethoven! The result was that his reforms were quite

not good enough to enter any other field of accordion work.

A reasonable amount of technic is necessary, and a good memory is essential. The real success of a popular entertainer, however, depends much upon his appearance, personality and selection of a repertoire. He must possess that certain magnetism which enables him to "put over" his numbers.

Those who enter this work must be prepared to adapt themselves to any playing circumstances, for their engagements will vary from society homes to hotel dining-rooms, private parties, lodge affairs, church banquets and numerous other similar affairs. The home type of boy and girl will not enjoy this type of playing unless prepared to take rebuffs occasionally. Theatrical and similar engagements require travel, for which the accordionist must be prepared.

The income from popular entertaining is not so steady as that from teaching, but neither is the work so confining. There is an element of gamble in it, for those who are in demand can earn large sums while they are popular. Business acumen is essential for securing engagements and keeping the entertainer's name before the public.

Orchestra accordionists and radio accordionists must prepare along the same lines, since both must specialize in developing rapid technic and in being good sight readers. An orchestra accordionist is not required to do much memorizing, but a radio accordionist must have a nice repertoire of varied selections memorized and at his finger tips when needed.

Both must understand harmony and be able to arrange music.

Popular orchestra accordionists must be more than good musicians. They must have a natural ability for style in playing and in the projecting of modern rhythms. Players who cannot improvise and who are at the mercy of every written note do not make good modern orchestra accordionists.

Experienced orchestra accordionists are well paid after they have gone through the necessary period of gaining experience and have located with a good orchestra which is in demand.

We have enumerated the essentials required for each branch of the accordion profession; and we have tried to bring out the good and bad features of each, so that students may consider them well before making a decision on their future career.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

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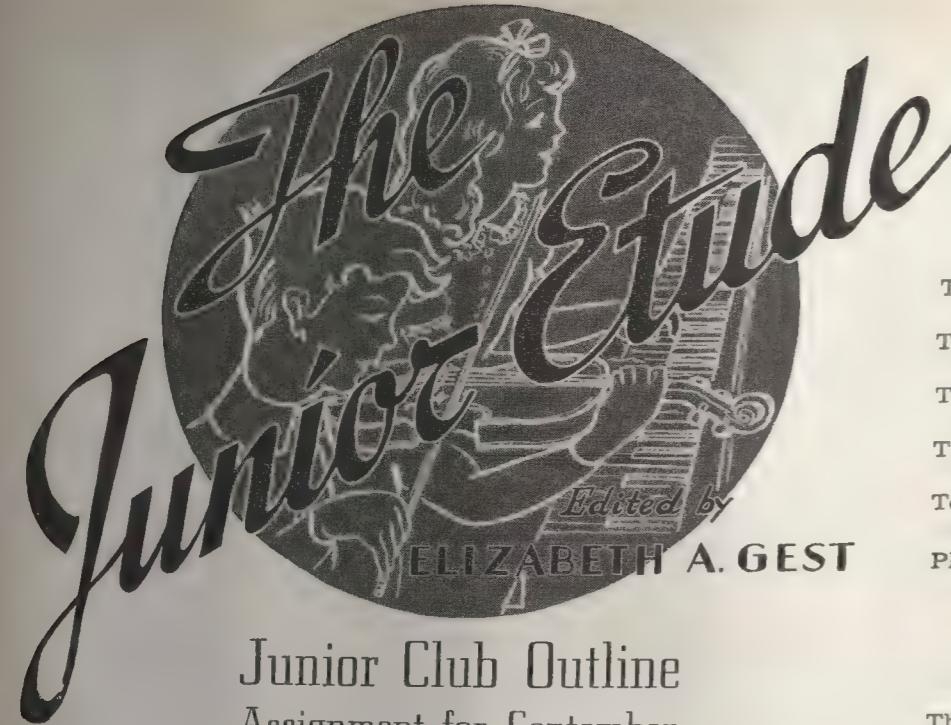
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## Junior Club Outline Assignment for September

### Biography

(a) Give story of Bach's life as found in the "Standard History of Music," or any similar history of music.

(b) Give explanation of polyphonic music.

(c) Bach's "Mass in B minor" is considered to be one of the greatest compositions ever written by any composer. The principal vocal parts of the mass are: *Kyrie Eleison*; *Gloria*; *Credo*; *Sanctus*; *Benedictus*; *Agnus Dei*. Give translations of these titles.

(d) Give explanation of the "Well-Tempered Clavichord."

(e) What is a clavichord?

(f) What is a fugue?

### Musical Program

Any of the small pieces in the Anna Magdalene "Notebook" (pieces which Bach wrote for his young wife to play)

Any of the Little Preludes and Fugues Any movement from one of the suites One or more of the Chorals

A Two-part Invention

Records: If possible borrow some records of the great "Mass in B minor"; and of the "Concerto for

### A Musical Rainbow

By Mrs. Paul Rhodes

Name the colors that will complete the following titles:

1. The Beautiful — Danube (Strauss)
2. The — Mill (Herbert)
3. The — Peacock (Griffes)
4. The Land of the — Water (Cadman)
5. The — (Mozart)
6. The Big — Bear (Manan)
7. The — of Tralee (Glover)
8. Old — Joe (Foster)
9. Little — Home in the West (Lohr)
10. Deep — (DeRose)
11. The Girl of the — West (Puccini) (poot-ché-né)
12. Mighty Lak' a — (Nevin)

Answers on Next Page

Zucca)

8.

9.

10.

11.

12.



Johann Sebastian Bach with some of his family

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Date . . . . .

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We have (number) . . . . . members.  
We meet at . . . . .

Our meetings are held on . . . . .

Our colors are . . . . .

Our motto is . . . . .

Our club song is . . . . .

Our club pin is . . . . .

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Address . . . . .

Our Vice-president's name is . . . . .  
Address . . . . .

Our Secretary's name is . . . . .  
Address . . . . .

Our Treasurer's name is . . . . .  
Address . . . . .

Our Counselor's name is . . . . .  
Address . . . . .

### OUR COMMITTEES

The chairman of our Program Committee is . . . . .  
Members of Committee are . . . . .

### COMPOSITIONS I HAVE PLAYED AT CLUB MEETINGS

Name of Piece . . . . . Composer . . . . .

Continued on next page

1. Contributions must contain not over one hundred and fifty words.  
2. Name, age and class (A, B, or C) must appear in upper left corner of your paper. If you need more than one sheet of paper, be sure to do so in each sheet.  
3. Write on one side of paper only and do not use a typewriter.  
4. Do not have anyone copy your work for you.  
5. Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).  
6. Entries which do not meet these requirements will not be eligible for prizes.

CONTEST RULES

1. Contributions must contain not over one hundred and fifty words.

2. Name, age and class (A, B, or C) must appear in upper left corner of your paper. If you need more than one sheet of paper, be

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4. Do not have anyone copy your work for you.

5. Clubs or schools are requested to hold a preliminary contest and to submit not more than

six entries (two for each class).

6. Entries which do not meet these requirements will not be eligible for prizes.

Answers to Umbrella Puzzle:

1-2, songbooks; 1-3, signature; 1-4,

serenade; 1-5, saxophone; 1-6, se-

lection; 1-7, sotto voce; 1-8, Sieg-

fried; 1-9, semi-breve; 1-10, song-

birds; 2-10, serenades.

Honorable Mention for April

Umbrella Puzzle:

Class A, Elsie Taschek, (Age 16), Wisconsin

Class B, Jane Chudzik, (Age 12), New Jersey

Answers to Musical Rainbow:

1. Blue; 2. Red; 3. White; 4. Skyblue; 5. Violet;

6. Brown; 7. Rose; 8. Black; 9. Gray; 10. Pur-

ple; 11. Golden; 12. Rose.

### LIST OF SUGGESTED MATERIAL For Junior Clubs

(Continued)

Standard History of Music

James Francis Cooke

What Every Junior Should Know

about Music . . . . . Elizabeth Gest

Magic World of Music

Olga Samaroff Stokowski

Keyboard Harmony for Juniors

Elizabeth Gest

Story of Music . . . . . Balbou and Freeman

Handbook of Terms . . . . . Gehrken

Noted Names in Music . . . . . Baltzell

Miniature Duets from Master

Symphonies . . . . . Elizabeth Gest

Miniature Duets from Master

Overtures . . . . . Elizabeth Gest

Musical Playlets for Young Folks

James Francis Cooke

For Juvenile Clubs

Young Folks Picture History of

Music . . . . . James Francis Cooke

Prince Melody in Music Land

Simpson

North American Tunes for Rhythm

Orchestra . . . . . Elizabeth Gest

### RULES AND REGULATIONS

(Each club makes its own rules, as clubs meet under very different circumstances)

The above outline, published in booklet form, may be obtained through THE ETUDE at nominal cost. Every club member should have his own booklet. If there is no Junior Club in your neighborhood, why not start one? You will find it lots of fun. You may also obtain club buttons, bearing portraits of great musicians, through THE ETUDE at nominal cost.

### Bach Puzzle

The year of Bach's birth, plus the number of letters in his surname, plus the number of his children, plus the year in which he went to Leipzig, minus the year of Mozart's birth, plus the number of fugues in the "Well-Tempered Clavichord," plus the number of times he married, plus his age at the time of his second marriage, minus the number of letters in his middle name, will give the year of his death.

(Answers must present entire problem)

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of all of the prize winners and their contributions will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

## Junior Etude Contest

Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contestants are grouped according to age as follows:

1. Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of all of the prize winners and their contributions will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given a rating of honorable mention.

SUBJECT FOR THIS MONTH

"Is it more fun to belong to a Junior Music Club  
or to study by myself?"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than September 15th. Winners will appear in the December issue.

### CONTEST RULES

1. Contributions must contain not over one hundred and fifty words.

2. Name, age and class (A, B, or C) must appear in upper left corner of your paper. If you need more than one sheet of paper, be

sure to do so in each sheet.

3. Write on one side of paper only and do not use a typewriter.

4. Do not have anyone copy your work for you.

5. Clubs or schools are requested to hold a preliminary contest and to submit not more than

six entries (two for each class).

6. Entries which do not meet these requirements will not be eligible for prizes.

Answers to Umbrella Puzzle:

1-2, songbooks; 1-3, signature; 1-4,

serenade; 1-5, saxophone; 1-6, se-

lection; 1-7, sotto voce; 1-8, Sieg-

fried; 1-9, semi-breve; 1-10, song-

birds; 2-10, serenades.

Honorable Mention for April

Umbrella Puzzle:

Marjorie Ann Pettit; Eugenia Undergraff;

Margaret Forley; Mary Elizabeth Long; Ann

Benners; Isabel Campbell; Florence Tucker;

Mildred Horstman; Robert Eugene Frank-

furt; La Verne Whitehead; Eunice Roberts;

Muriel Dixon; Steele Lee Green; Elsa An-

drews; Joyce Whitney; Anna Marie Malone;

George Waterson; Esther Matthews; Mary

Lou Hillman; Marian Saunders; Florence

White; Emily Pearlman; Anna Marie Gold;

Ethel Milarsky; Anna Olsen; Mary Witkow-

ski; Agnes Borek; Mary Jo Black; Dorothy

Price; Blanche Wellman; Irene Wasilewska;

Vera Probrabensky.

Answers to Musical Rainbow:

1. Blue; 2. Red; 3. White; 4. Skyblue; 5. Violet;

6. Brown; 7. Rose; 8. Black; 9. Gray; 10. Pur-

ple; 11. Golden; 12. Rose.

Answers to Musical Rainbow:

1. Blue; 2. Red; 3. White; 4. Skyblue; 5. Violet;

6. Brown; 7. Rose; 8. Black; 9. Gray; 10. Pur-

ple; 11. Golden; 12. Rose.

Answers to Musical Rainbow:

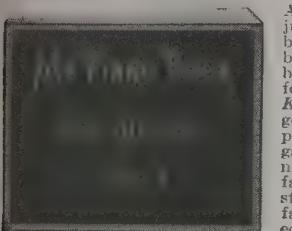
## Presser's Fall Bargain Offers



### OFFER No. 1

#### MY PIANO BOOK, Part 1

By ADA RICHTER



An "after kindergarten" book for juvenile piano beginners. It may be a first book for the beginner of 6 to 8 years of age, but it was planned primarily to follow such a work as Richter's *Kindergarten Class Book*, since going from the general run of piano beginners' books to the average piano method or first book of a course faces the kindergartener with instruction material stepping along faster than his physical or mental equipment would attempt.

*My Piano Book* is included for either class or individual instruction. Its lessons progress gradually and introduce only one point at a time. There are several duets and these like nearly all of the little solo numbers have texts. A Hallowe'en number, a Thanksgiving number, and a Christmas number give this book an extra charm for little folks.

INTRODUCTORY CASH PRICE, 35c, Postpaid  
(Regular Price, 50c)

### OFFER No. 2

#### SONGS OF STEPHEN FOSTER

Compiled and Arranged by ADA RICHTER

As is the case with her original compositions, the arranger has with her usual skill kept these easy transcriptions of Stephen Foster's songs "under the hand," and piano pupils in grade two will find special pleasure in them. Twenty-eight of the favorite Foster melodies and texts are included. Already a best seller, the book contains easy-to-play piano arrangements of such familiar and beloved songs as: *Beautiful Dreamer*; *Come Where My Love Lies Dreaming*; *De Campion Races*; *Gentle Annie*; *Louisiana Belle*; *Jeanie with the Light Brown Hair*; *Massa's in the Cold, Cold Ground*; *Oh! Susanna*; and *Uncle Ned*.

INTRODUCTORY CASH PRICE, 45c, Postpaid  
(Regular Price, 75c)

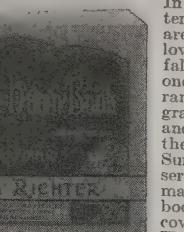
### OFFER No. 3

#### MY OWN HYMN BOOK for Piano

By ADA RICHTER

In this collection from Mrs. Richter's deft and skilled hands there are fifty-two favorite and well beloved hymns so arranged that they fall within the first and early second grades of difficulty. The arranger has, despite their simple grading, retained the full essence and flavor of these hymns so that they may be played in the Church, Sunday School, Prayer Meeting service by the young pianist who may be called upon to assist. The book is divided into two sections covering Hymns for Everyday and Hymns for Special Occasions.

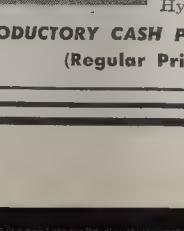
INTRODUCTORY CASH PRICE, 45c, Postpaid  
(Regular Price, 75c)



These Preludes represent the great Johann Sebastian Bach in his most pianistic frame of mind. They are works of supreme beauty and inspiration. The various moods so typical of the great master are here fully expressed, and artists and students alike will be renewing acquaintance with the great composer.

Mr. Lindquist points out in his Foreword that many of the Bach Preludes in *Well-Tempered Clavichord*, Vol. I from which these 12 were selected, were originally composed as individual pieces and that their *Fugues* were added later. He also explains that the difficulties of the "companion" *Fugues* in many cases have led to the neglect of the Preludes and it was for this reason that he determined to give more piano students access to some of these Preludes by making a separate compilation of 12 favorites.

INTRODUCTORY CASH PRICE, 30c, Postpaid  
(Regular Price, 60c)



INTRODUCTORY CASH PRICE, 45c, Postpaid  
(Regular Price, 75c)

**Presser's FALL BARGAIN OFFERS FOR MUSIC LOVERS**

**E**ach September the Theodore Presser Co. conducts an "Advertising Sale" on the new book publications added to its catalog during the preceding twelve months. The Low Final Introductory Prices, which give music buyers a chance to obtain interesting and useful publications at bargain prices, are put into effect during this sale to win the attention of a greater audience to the merits of these recently issued works.

#### CONDITIONS OF THE OFFER

→ These Bargain Prices Will be Withdrawn October 1st.  
→ Each Purchaser May Order Only Single Copies of These Publications At These Reduced Cash Postpaid Prices.  
→ These Prices Are for Cash With Order and Obviously No Returns, Exchanges, Nor Examination Privileges are Possible At These Profit-Sacrificing Prices.

### THEODORE PRESSER CO.

Music Publishers and Dealers

1712 CHESTNUT STREET, PHILADELPHIA, PA.

### OFFER No. 4

#### EIGHTEEN MINIATURE SKETCHES FOR PIANO—BY N. LOUISE WRIGHT

An eminently successful educator and composer has written eighteen easy, imaginative, and technically helpful little studies for the first grade. Because of their melodic and rhythmic character, they are invaluable as first technical work for the young beginner, and, having just been published, are filling a long-felt need. A preliminary "rhythmic pattern" precedes each piece, and each is carefully studied before the number itself is learned. Each study is designed to cover some special phase of early grade piano technique. INTRODUCTORY CASH PRICE, 30c, Postpaid  
(Regular Price, 60c)

### OFFER No. 5

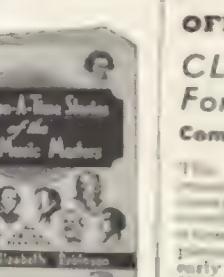
#### ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS FOR YOUNG PIANISTS

By GRACE ELIZABETH ROBINSON

Pictures, stories, and music all between the two covers of one book represent a lot to win the interest of any young piano pupil. These are the things that will be found in this book, and as the young piano pupil goes through the pages under the guidance of the teacher or parent there is real enjoyment for that youngster in reading or hearing these stories, noting the portraits of composers, and the pictures of the various incidents or scenes concerning the individual composer or his music, and in playing or having played for him the attractive melodies included with each story. These musical selections are arrangements of melodies from such great music masters as Bach, Beethoven, Brahms, Chopin, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Verdi, and Wagner. In the majority of cases there are two or three selections from each composer.

All in all this book of Once-Upon-A-Time Stories of the Great Music Masters gives children a chance to get close to the better type and thus early to develop good musical tastes.

INTRODUCTORY CASH PRICE, 60c, Postpaid  
(Regular Price, \$1.00)



INTRODUCTORY CASH PRICE, 50c, Postpaid  
(Regular Price, 75c)

### OFFER No. 6

#### TWELVE PRELUDES for Piano

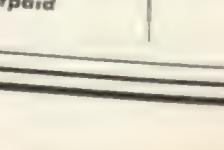
By JOHANN SEBASTIAN BACH

Compiled by ORVILLE A. LINDQUIST

These Preludes represent the great Johann Sebastian Bach in his most pianistic frame of mind. They are works of supreme beauty and inspiration. The various moods so typical of the great master are here fully expressed, and artists and students alike will be renewing acquaintance with the great composer.

Mr. Lindquist points out in his Foreword that many of the Bach Preludes in *Well-Tempered Clavichord*, Vol. I from which these 12 were selected, were originally composed as individual pieces and that they endure eternally with an amazing universality. Their moods are most fresh and are charming in their simplicity. Their parts will delight in this story of an unusual American "companion" *Fugue* in many cases have been added to the neglect of the Preludes and it was for this reason that he determined to give more piano students access to some of these Preludes by making a separate compilation of 12 favorites.

INTRODUCTORY CASH PRICE, 30c, Postpaid  
(Regular Price, 60c)



INTRODUCTORY CASH PRICE, 45c, Postpaid  
(Regular Price, 75c)

### OFFER No. 10 to 14

#### FIRST SOLO ALBUM FOR WOOD-WIND AND BRASS INSTRUMENTS

Arranged by CARL WEBER

There is an album unique in the field of instrumental music. Compiled and edited by an authority, it covers a wide range of instrumental music. The contents page lists the various arrangements from standard and classic sources for the wood-wind and brass instruments. Many solo favorites, such as *Come Back to Erin*; *Mothers Garden*; *Dark Eyes*; *Home on the Range*; and *Carry Me Back to Old Virginia*, are included. Classics such as *Schubert's Lied*; *Die Song*; *Liszt's Dream of Love*; *Hardy's Lively Maid*; *Die Drei Largo* from the "New World Symphony," are also included. Among the 296 titles outlined will be found many games and dances each for children. *Six to Nine Years of Age*; *Seven to Ten Years of Age*; *Eight to Twelve Years of Age*; *Nine to Sixteen Years of Age*; *Ten to Fifteen Years of Age*; *Twelve to Fourteen Years of Age*; *Thirteen Years of Age and Over*; and *Six to Twenty Years of Age*. The First Solo Album has proven of distinct value to school educators, private teachers, and students everywhere. It also brings joy to many novice musicians who confine their musical efforts within the walls of their own houses.

These are published—

BOOK FOR C INSTRUMENTS (Flute, Oboe, C Tenor (Melody) Saxophone)—OFFER No. 10.

BOOK FOR B-FLAT INSTRUMENTS (Cornet or Trumpet, Clarinet, Soprano or Tenor Saxophone, B-Flat Trombone or Baritone (Treble Clef), Bass Clarinet)—OFFER No. 11.

BOOK FOR E-FLAT INSTRUMENTS (E-Flat Clarinet, Alto or Baritone Saxophone, E-Flat Horn (Alto), Alto Clarinet)—OFFER No. 12.

BOOK FOR BASS CLEF INSTRUMENTS (Trombone or Baritone (Euphonium), Bassoon, B-Flat Bass)—OFFER No. 13.

PIANO ACCOMPANIMENT BOOK—OFFER No. 14.

INTRODUCTORY CASH PRICES

Solo Books, 25c Each; Piano Acc., 50c, Postpaid

Regular Prices, Solo Books, 50c; Piano Acc., 75c

INTRODUCTORY CASH PRICE, 50c, Postpaid  
(Regular Price, 75c)

### OFFER No. 15

#### SYMPHONIC SKELETON SCORE, No. 5

#### SYMPHONY IN B MINOR (Unfinished)—SCHUBERT

Edited and Annotated by VIOLET KATZNER

Miss Violet Katzner's ingenious Symphonic Skeleton Scores make it possible for the average music lover having but a rudimentary knowledge of notation to get greater joy out of listening to the performance of a symphony and to identify the melodic flow with a clear conception of the various themes and the developments, and at the same time know the instrument or instruments taking up and carrying the melody line. In hearing Schubert's Unfinished Symphony at any indoor or outdoor concert, over the radio, or by means of a phonograph record, there will be added pleasure for the listener using this Skeleton Score No. 5 which as a recent new valuation is here offered at the

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(Regular Price, 50c)

INTRODUCTORY CASH PRICE, 65c, Postpaid  
(Regular Price, \$1.00)

### OFFER No. 16

#### CHILD'S OWN BOOK OF GREAT MUSICIANS—Ethelbert Nevin

By THOMAS TAPPER

This addition to Dr. Tapper's informative series for children, is a book that may be enjoyed by teachers and pupils alike. Not only does it give a true and inspiring story of musical genius and makes known many interesting facts from the life of this distinguished American composer. Certainly in the field of musical biography, this volume, the gift of Ethelbert Nevin, is very well equipped and has received so fine a reception as to place him high among the composers who gained immortal fame in writing for the piano rather than for the symphony or the operatic stage. The popular cut-out pictures are an important feature of the book and a silk cord with needle are provided to bind the book when it is completed.

INTRODUCTORY CASH PRICE, 30c, Postpaid

(Regular Price, 50c)

INTRODUCTORY CASH PRICE, 65c, Postpaid  
(Regular Price, \$1.00)

### OFFER No. 17

#### CHILD'S OWN BOOK OF GREAT MUSICIANS—Stephen Collins Foster

By THOMAS TAPPER

Another addition to Dr. Tapper's informative series for children, is a book that may be enjoyed by teachers and pupils alike. Not only does it give a true and inspiring story of musical genius and makes known many interesting facts from the life of this distinguished American composer. Certainly in the field of musical biography, this volume, the gift of Stephen Collins Foster, is very well equipped and has received so fine a reception as to place him high among the composers who gained immortal fame in writing for the piano rather than for the symphony or the operatic stage. The popular cut-out pictures are an important feature of the book and a silk cord with needle are provided to bind the book when it is completed.

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INTRODUCTORY CASH PRICE, 65c, Postpaid  
(Regular Price, \$1.00)

INTRODUCTORY CASH PRICE, 12c, Postpaid

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## Presser's Fall Bargain Offers

### ADVANCE OF PUBLICATION OFFERS

The following Offers No. 36 to 50 are works as yet unpublished. Orders placed now at the Special Advance Price will be filled as soon as each work is published.

#### ADVANCE OFFER No. 36

##### LITTLE PLAYERS

A Piano Method for Very Young Beginners

By ROBERT NOLAN KERR

Teachers are going to like this little book which will have a page size of approximately 9 1/4 x 6 1/4, and with its illustrations the whole physical character of the book will be just right for little folks. The name of the author is well known to piano teachers by reason of successful little piano pieces for beginners and, as may be expected, the material in this little beginners' book is equally attractive. There is a combining of note and note presentation, and by means of words and illustrations the various aspects of notation, etc., are connected with usual and familiar experiences in the average child's day. Particular attention is given to developing the rhythmic sense through such bodily motions natural to children in the way of skipping, stepping, marching, or swaying from side to side.

ADVANCE OF PUBLICATION CASH PRICE, 20c, Postpaid

#### ADVANCE OFFER No. 37

##### MY PIANO BOOK, Part 2

By ADA RICHTER

This book is planned to complete the year's work begun in Part One. It may, however, be used by beginners who have had another instruction book and are ready to begin the study of scales and pieces of grade one-and-a-half. The scales are placed at the end of the book, with reference to their proper presentation at each lesson. The technic continues with "thumb under" passages for both hands, chromatic scale passages, grace notes, triplets, arpeggios, and the like. The book is well worth the value of the price. Part One, special holidays are recognized, with suitable selections for Valentine's Day, May Day, and Easter. There are several teacher and pupil duets, one trio, and a few simplified arrangements, such as *Old Black Joe*, and Rubinsteins' *Melody in F*. The book closes with a test on the material covered.

ADVANCE OF PUBLICATION CASH PRICE, 25c, Postpaid

#### OFFER No. 43

##### CHILD'S OWN BOOK OF GREAT MUSICIANS—John Philip Sousa

By THOMAS TAPPER

Some years ago the dynamic Dr. Thomas Tapper thinking upon the musical instruction of children conceived the plan of a booklet telling the life story of a great composer in simple language, and through giving the child a series of pictures to cut out and paste in spaces throughout the story make it play for the youngster to become acquainted with the things in the booklet about the great composer. This idea of Dr. Tapper's proved so successful that music teachers everywhere have used thousands of copies of the 19 books already issued in the series.

Now in course of publication is a booklet on the beloved American composer, John Philip Sousa, who as a boy was a music student in our own Nation's Capital City and who later gained international fame as a composer of many stirring and patriotic marches. Teachers may obtain a single copy at the nominal

ADVANCE OF PUBLICATION CASH PRICE, 25c, Postpaid

#### ADVANCE OFFER No. 39

##### NUTCRACKER SUITE, by Tschaikowsky

A Story with Music for Piano

Arranged by ADA RICHTER

With many youngsters taking up piano lessons in pre-school ages there are many pupils who at ages below 10 require piano pieces and piano study material which technically might be needed as grades, 2, 2 1/2, and 3. Such piano pupils and perhaps some a few years older will enjoy this early grade adaptation of the widely liked music selections in Tchaikowsky's *Nutcracker Suite*. These adaptations or arrangements will give the young piano pupil the thrill of playing music which he no doubt has heard played by important orchestras on their radio concerts, or which surely he has heard in witnessing Walt Disney's famous entertainment feature "Fantasia."

ADVANCE OF PUBLICATION CASH PRICE, 25c, Postpaid

#### ADVANCE OFFER No. 40

##### CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS for Piano

By CLARENCE KOHLMANN

Transcriptions such as will be included in this volume are ideal for those pianists who must contribute something to religious services, and these selections are sure to be very popular with countless home pianists who take great delight in pianistic arrangements of favorite hymn melodies.

Mr. Kohlmann's experience in all phases of musical activity in the church is reflected not only in the fine transcriptions which he has made for this volume, but also in the hymns that he has selected. These transcriptions are not difficult, staying chiefly in grades 3 and 4 and they give additional charm to those inspired melodies. Mr. Kohlmann shows in these transcriptions rare ability to add brilliance and embellishment in keeping with the character of the hymn melodies arranged. The pianist will be delighted with the ease of execution found in these transcriptions.

ADVANCE OF PUBLICATION CASH PRICE, 40c, Postpaid  
(Sold only in the United States and Its Possessions)

#### ADVANCE OFFER No. 41

##### STRAUSS ALBUM OF WALTZES

FOR PIANO

Promised by an ever-increasing demand for the immortal waltzes of Johann Strauss, we are pleased to announce the publication of a collection of these works for piano. The waltzes of Johann Strauss, the Viennese "Waltz King," have long been the favorites of many people, and have enjoyed an almost universal popularity. The complete contents include the most popular and appealing of the Strauss waltzes.

ADVANCE OF PUBLICATION CASH PRICE, 40c, Postpaid

#### ADVANCE OFFER No. 42

##### CHILDHOOD DAYS OF FAMOUS COMPOSERS—The Child Mozart

By LOTTE ELLSWORTH COIT AND RUTH BAMPTON

In presenting this series of stories and musical compositions from the childhood days of famous composers, it is the authors' purpose to create and develop in children a deep and abiding love of music.

This first book in the series is devoted to the life and music of Mozart, and contains five easy-to-play arrangements for solo, and orchestra. The authors are well known in their respective fields.

ADVANCE OF PUBLICATION CASH PRICE, 30c, Postpaid

#### ADVANCE OFFER No. 43

##### IN ROBOT LAND

An Operetta for Men's Voices, in Two Acts

By L. E. YEAMANS

Many authors have attempted to set down their conception in the city of the future, but few have succeeded as well as did the composer of this two-act operetta for men's voices entitled *Robot Land*. Written by the late Mr. L. E. Yeamans, a long member of the faculty of the Oberlin Conservatory of Music, Oberlin, Ohio, this operetta will be welcomed with enthusiasm.

The action of this story takes place in a country in which no one of supermen has been developed and from which women, who

are represented by Miss Simmuth and Miss Johnstone, have been raised.

ADVANCE OF PUBLICATION CASH PRICE, 20c, Postpaid

#### OFFER No. 44

##### SYMPHONIC SKELETON SCORE, No. 6

Symphony in G minor—Mozart

By VIOLET KATZNER

Miss Violet Katzner knowing how much joy it would give the true music lover among radio and concert audiences listening to great orchestras performing symphonies, evolved the *Skeleton Scores* presentation of the symphony, using the single staff line to carry along the melodic framework of the symphony, indicating the various symphonic measures and their development, and noting the instruments carrying the melodic flow throughout the various

books are five previously published *Symphonic Skeleton Scores*. Only Volume No. 6, however, is available under this special advantage of publication offer and no music lover who has the opportunity to enjoy symphonic music in the concert hall, or through the radio, or records should pass by the chance to secure this

ADVANCE OF PUBLICATION CASH PRICE, 25c, Postpaid

#### OFFER No. 45

##### LAWRENCE KEATING'S JUNIOR CHOIR BOOK

This Lawrence Keating's *Junior Choir Book* offers a fine variety

and some of these two-part anthems are adaptations of music from the works of Bach, Handel, Schubert, Grieg, Beethoven, Liszt, Mendelssohn, Tchaikowsky, and Sibelius. Other numbers are original settings utilizing some well-known Gospel texts and such special occasions as Christmas, Easter, Thanksgiving, and Communion are covered. Only a single copy of this collection may be ordered in the ease of execution found in these transcriptions.

ADVANCE OF PUBLICATION CASH PRICE, 25c, Postpaid  
(Sold Only in the United States and Its Possessions)

#### ADVANCE OFFER No. 46

##### ADAM GEIBEL ANTHEM BOOK

Few composers of church music in this country have attained to remarkable success of the late Adam Geibel, long active in Philadelphia as composer, organist, and teacher. A prolific writer, Geibel composed many cantatas and anthems for the church service, some of which were published by his own firm, the Geibel Music Co. Through a recent acquisition from the same to this firm, we are pleased to be able to offer a new edition of the most successful of Dr. Geibel's anthems, which are made available in book form for the first time.

ADVANCE OF PUBLICATION CASH PRICE, 35c, Postpaid

#### ADVANCE OFFER No. 47

##### THE INFANT HOLY

Christmas Cantata by LOUISE E. STAARS

Choir leaders seeking a Christmas cantata suitable for unison voices will be pleased to learn that another such work by Staars will be available early in October. The melodious and harmonic beauty of this work, together with its limited vocal range and ease of execution, make it an excellent addition to the repertoire of the average small choir. Besides the usual four-part choruses, there are solos for each voice; a tenor and basso for a trio for soprano, alto, and tenor; a contralto solo with soprano and alto hummings chorus; and a tenor recitative.

ADVANCE OF PUBLICATION CASH PRICE, 30c, Postpaid

#### ADVANCE OFFER No. 48

##### IN ROBOT LAND

An Operetta for Men's Voices, in Two Acts

By L. E. YEAMANS

The cover for this month—it is a matter of sincere regret to the publishers of *The ETUDE* that it is not possible to make use of the many charming children's portraits submitted by your friends and readers. It must be remembered, however, that the mere inclusion of a piano or some other musical instrument along with a portrait of a charming and cunning child is not sufficient to make the portrait one of definite musical interest. It is hard to define just how some pictures have that musical interest and others do not.

Music sent "On Approval" gives you examination privileges and the opportunity to return any unused music for full credit within 30 days. It is privileges such as these in the direct-mail service of the Theodore Presser Co. that has caused numerous music buyers thousands of miles away from Philadelphia to depend upon the Theodore Presser Co. as a convenient and economical source of supply for their requirements in music publications.

#### THE ELECTRIC METRONOME

In music education, particularly with piano pupils, many teachers always have considered the metronome an indispensable aid in helping pupils to establish a sense of the proper tempo at which a piece should be played. Teachers who want something more modern than the conventional Maelzel metronome with its spring-driven pendulum and sliding weight will be delighted with the FRANZ ELECTRONOME (Trademark Name), which like an electrical clock runs on a 110-volt, 60-cycle AC current. A little indicator on the front of the ELECTRONOME makes it possible to set the ELECTRONOME to mark time in audible, distinct, and even beats.

There are lists of suitable songs, a chapter addressed especially to teachers, and an interesting section on the speaking voice. This book, an internationally known authority on voice, should be read and studied by every voice teacher, singer and voice student.

ADVANCE OF PUBLICATION CASH PRICE, \$1.25, Postpaid

#### ADVANCE OFFER No. 49

##### THE SINGER'S HANDBOOK

By LAZAR S. SAMOLOFF

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## Putting Songs Across the Footlights

(Continued from Page 608)  
to sing *The "Fight" of the Bumble Bee*.

Popular arias go over well, for when about to sing *La Donna Mobile* or *Vesti la Giubba* there usually is applause before I begin. This did not happen before the motion picture came into existence, but because concert audiences have heard these arias so often over the radio and in the movies, they have become familiar with them and love them. I hope this will happen with Mozart. I feel that it is only a matter of time and a question of familiarity.

There is very little difference between the audiences in small towns and large cities—with the exception of those in New York who have so much to choose from. Through the radio, people have learned to understand music to a far better degree, which has made it worth while for artists to sing in smaller towns. Intelligent audiences are springing up everywhere because of this phenomenon.

### Things Can Happen

After having made many concert tours throughout the United States and Canada, I have become used to the unexpected. Things do happen while concertizing. Last year I was singing in a Texas city, and the concert was progressing well, until I noticed a large horsefly buzzing around the footlights. The fly circled the stage several times and finally flew straight toward my head. I did not want to stop singing and shatter the mood that I was trying so hard to build up; moreover, I have a wholesome respect for horseflies. Well, this Texas audience certainly saw an entirely new interpretation of this aria; I gestured wildly and moved about the stage, turning my head from side to side while the buzzing fly seemed several times to dart for my mouth. Finally, I saw the fly poised in mid-air above my head just as a high C was coming up in the aria. Taking the high note, I flung out my right arm in a dramatic gesture—and, with a lucky grab, I caught the fly. At the conclusion of the number I bowed and flung the fly into the wings. After the concert, several autograph seekers came back stage and told me that they had never seen such magnificent acting.

### Background

I was born in Verona, the historic Italian city where my father was honorary custodian of the tomb of Romeo and Juliet. I started to sing when I was ten but my teacher, the local choirmaster, insisted that I stop for I was singing so vociferously that he was afraid my voice would be ruined. For a while I was soloist in

San Fermo's church, and at twenty-one made my operatic débüt as *The Duke* in *"Rigoletto."* They liked my work so much that they immediately signed me for *"I Puritani,"* an opera that had not been sung in its original key for fifty years because one of the tenor arias calls for an F above high C. I could sing this tenor aria, a happy asset which resulted in sixteen successive performances in Milan.

A concert tour followed, and my first concert outside of Italy was with the Kurhaus Orchestra in Ostend, Belgium. Naturally, all singers like to receive encores, and to-day I sing many; but at this concert in Ostend I was desperately nervous and wished that I could die, or that I had never been born, or that the floor would swallow me up. As I started onto the stage I heard the manager say sarcastically, "Remember, Martini, we allow no encores." "Encores!" I cried. "I hope I can get through my first song." Well, by a turn of fate, I got through the first song and the second and the third, and finally the audience broke into thunderous applause and called, "Encore! Encore!" So here was where I defied my managerial archangel.

When I was in Paris in 1929, I met Jesse L. Lasky. He asked me to come to America for a singing rôle in five short pictures in Italian. I also had bit parts in *"Paramount on Parade,"* *"A Night in Venice"* and other films. After this I was signed as leading tenor by the Philadelphia Grand Opera Company, and then came success in radio. There followed another European concert and opera tour, after which I returned to America where I was to have an audition for the Metropolitan Opera. I waited my turn to walk onto the big stage; finally, my name was called and, at that moment, all I could see was huge black emptiness. A man spoke to me. It was Tullio Serafin, the conductor. He said, "I might as well tell you, Mr. Martini, this is a waste of time." My heart sank as I saw fifteen years of my life slip by and plunge into an abyss. It seemed ages but perhaps it was only a second before Serafin smiled and said, "It is a waste of time because regardless of what you sing, you have already been engaged." If he had not held out his hand to congratulate me, I would have fallen into the orchestra pit.

My Metropolitan débüt took place in *"Rigoletto"* in 1933; then again I was called to Hollywood to star in three films, *"Here's to Romance,"* the *"Gay Desperado,"* and *"Music for Madame."* All three of these were musical films, but in only one did I play a familiar rôle, that of an opera singer. I have just completed my eighth season with the Metropolitan.

### Let Children Be Children

Children, it seems to me, should not be kept from concerts simply because the parents are afraid that a

## Next Month

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Edward Burlingame Hill, former professor of music at Harvard University, starts a momentous series of three historical articles about a country of almost in world interest. Subscription now insures the entire series.

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### OUR MUSICAL GOOD NEIGHBOR POLICY

Elsie Houston, prima donna, despite her English sounding name, is a Brazilian. In these days, when Latin America means so much to world balance, Miss Houston gives some very interesting facts about our musical neighbors.

### SHE COLLECTS WAR WHOOPS

One of the most distinctive musical figures in America is Miss Frances Densmore, who has spent a lifetime visiting Indian tribes in all parts of the country and making records of this, under U. S. supervision. It is unusually readable.

### HAROLD BAUER AND LAWRENCE TIBBETT

A great pianist and a great singer relate in engaging fashion the most momentous moments in their exciting artistic careers.

### MUSICAL LIFE IN CAIRO

THE ETUDE has been amazingly fortunate in being able to present educational articles about locations of immediate world interest. You will want to read this fine article about Cairo—by Harry M. Miller, American born music teacher at the Conservatory of Cairo, Egypt, has now returned to his native Philadelphia to resume his work anew in America. The autograph is dated September 26th.

child might disgrace himself. My own parents found that my own restlessness was soon dissipated by curiosity as to the actions of the artist, which in turn aroused great interest in music itself. Children are very much like adults in one respect. Unfamiliar, intangible things do not stimulate attentiveness or alert reactions. I have seen grown-ups, attending their first symphony concert, squirming more conspicuously than any child—all because this medium was unfamiliar to them.

The United States is probably the most musically alive country in the world to-day, and no one is more conscious of this than the artist on tour. There seems to be a freshness and a vigor, a desire to hear and to see among concert audiences. So why not instill this same vitality in children with careful handling? If a child is restless at his first concert do not be discouraged.

### Diversions

I have always loved horses and even as a child, I was allowed to ride. Some day I will buy a ranch and breed and train them. If the individual wishes to make singing a career, he should indulge in hobbies and diverting pastimes that will offset the strain of his artistic endeavors. This balance will give zest to life and help to put his songs across.

### How to Study Schubert's Masterly Sonatas

(Continued from Page 606)  
and he finds its finale in the Rondo published as Op. 145.

"No. VI in E-flat, Op. 122" (June-November, 1817. Transposed from D-flat when first published in 1830. "No. VII in F-sharp minor" (July, 1817. Unfinished. There are completions by Heinz Jolles (1925) and Walter Rehberg. "No. VIII in B, Op. 147" (August, 1817). "No. IX in A minor, Op. 181" (1817). "No. X in C" (April, 1818). Unfinished. "No. XI in F minor" (September, 1818). Unfinished. There is a completion by Walter Rehberg. "No. XII in C-sharp minor" (April, 1819). Fragment. "No. XIII in A, Op. 120" (1819). Formerly ascribed to a later date; but the evidence is conclusive that it must have been composed at Steyr in July-August, 1819. "No. XIV in A minor, Op. 143" (February, 1823). "No. XV in C," the so-called "Reliquiae" (April, 1825). The *Minuet* and *Finale* are unfinished. There are completions by Ludwig Stark (1877), Ernst Krenek (1923) and Rehberg. "No. XVI in A minor, Op. 42" (May, 1825). "No. XVII in D, Op. 53" (August, 1825). Composed at Gastein. "No. XVIII in G, Op. 78" (October, 1826). "No. XIX in C minor" (September, 1828). "No. XX in A" (September, 1828). "No. XXI in B-flat" (September, 1828). The autograph is dated September 26th.

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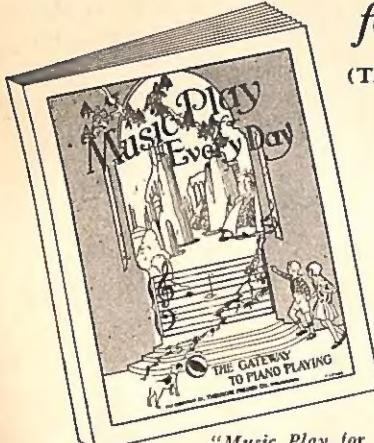
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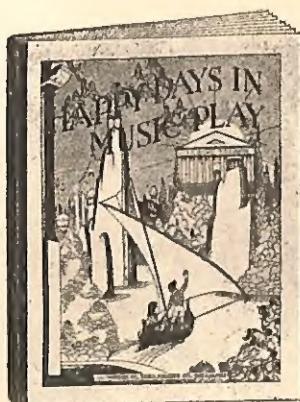
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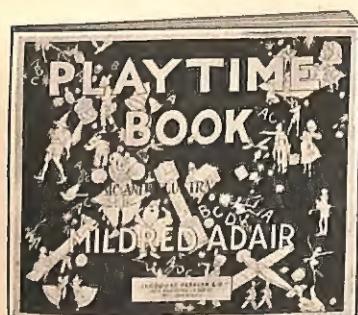
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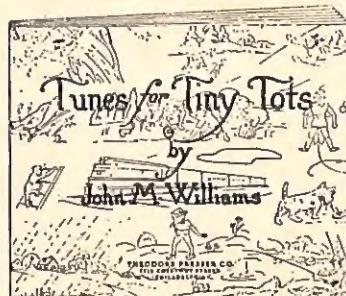
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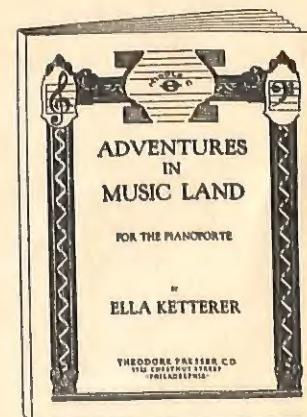
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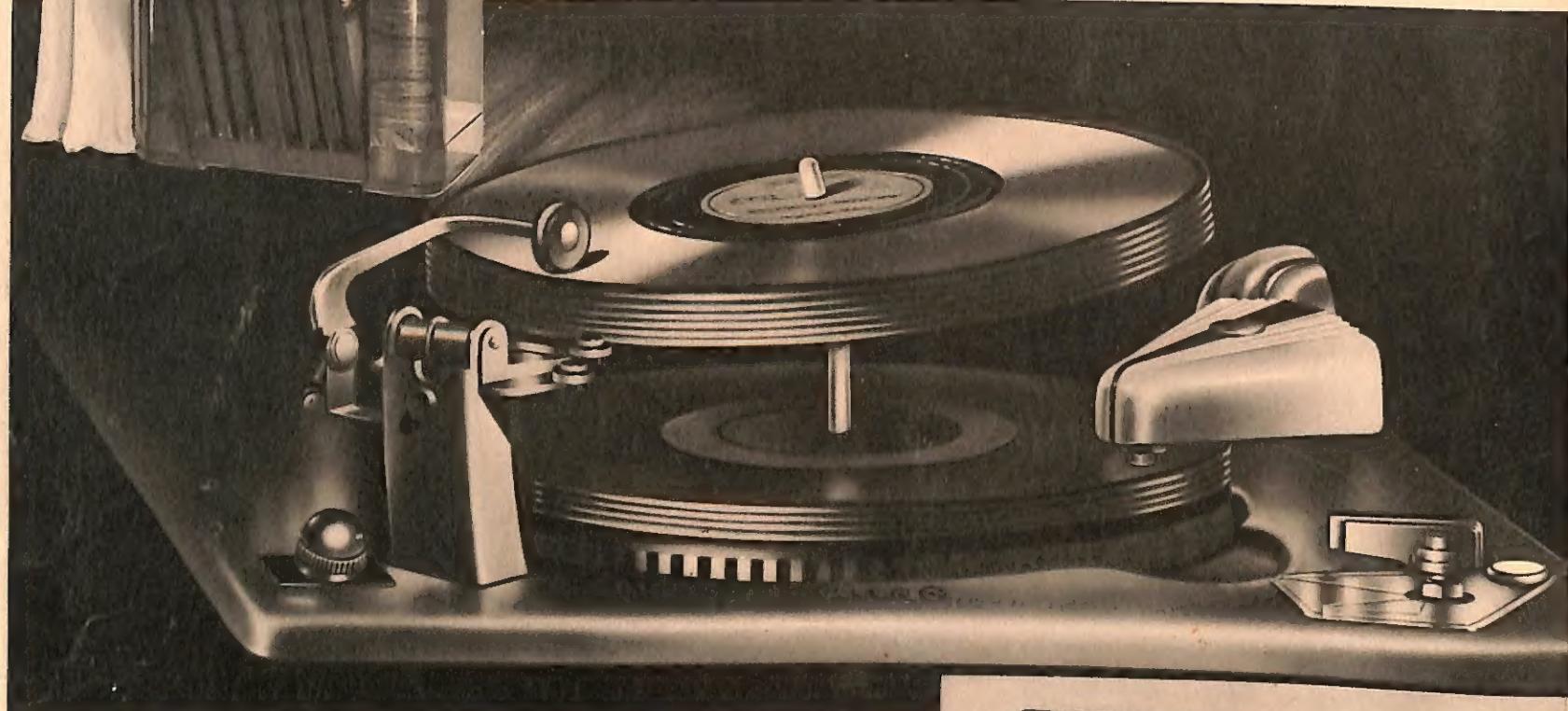


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